No. 20 July 15-28 1982 60p

KERRANG!

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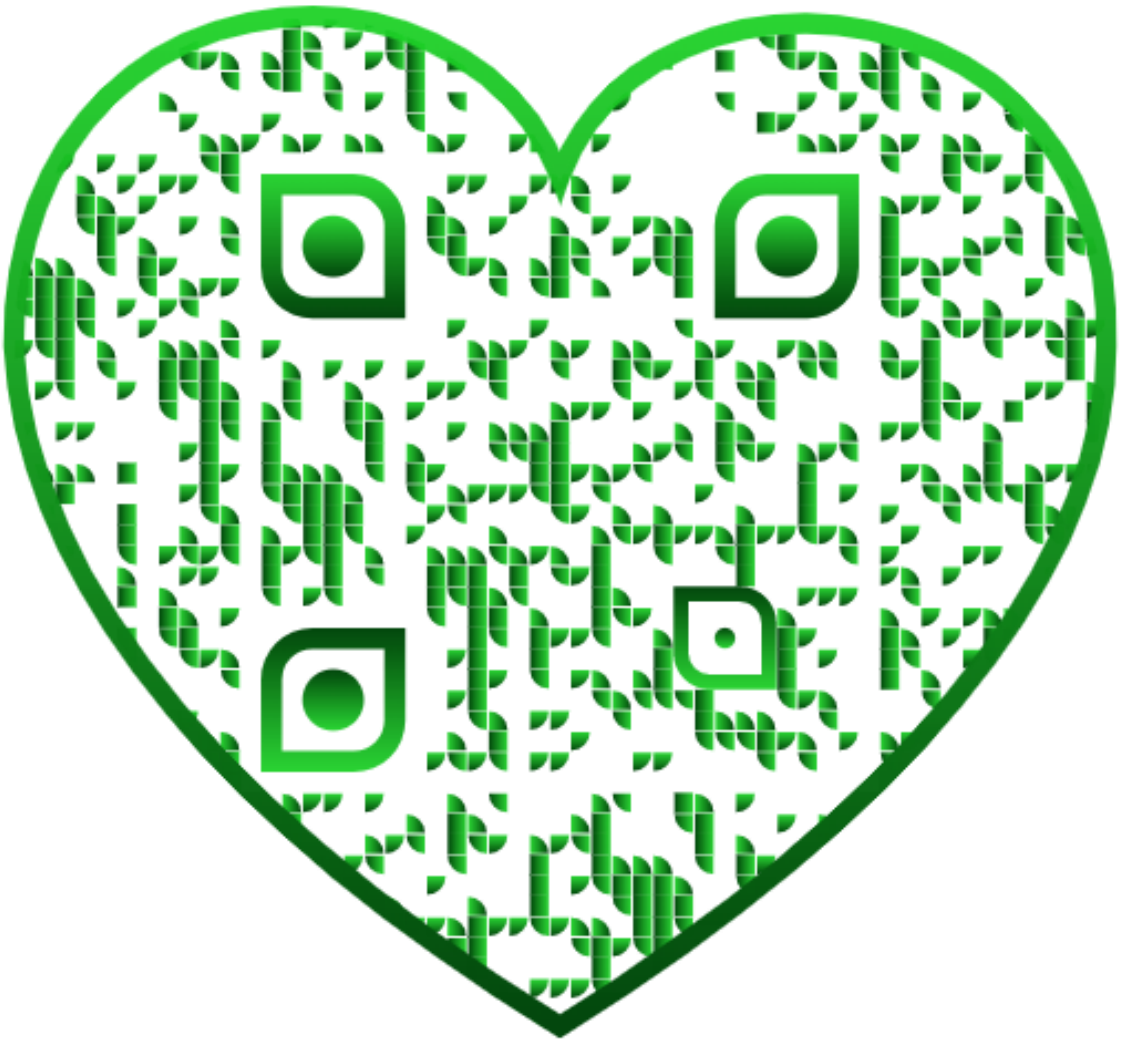
JUDAS PRIEST!
EXCLUSIVE INTERVIEW!

STONES!
SAXON!
DEMON!
SPIDER!
ANGEL!
THE WHO!

MOTORHEAD!
PHIL LYNOTT!
MICK BOX!
CHEETAH! HANOI ROCKS!

. . . and . . . what's ADAM ANT doing in KERRANG!?

PIC BY STEVE JOESTER



Starts this week . . . the official HM charts, specially compiled★ for KERRANG! from a nationwide survey of 50 specialist shops

SINGLES

1	3	**AC/DC**/For Those About To Rock (We Salute You) **(Atlantic)**
2	1	**LYNYRD SKYNYRD**/Freebird **(MCA)**
3	5	**ASIA**/Heat Of The Moment **(Geffen)**
4	2	**RODS**/You Keep Me Hangin' On **(Arista)**
5	12	**JOAN JETT AND THE BLACKHEARTS**/Crimson And Clover **(Epic)**
6	4	**IRON MAIDEN**/The Number Of The Beast **(EMI)**

7	-	**TYGERS OF PAN TANG**/Rendezvous **(MCA)**
8	8	**STATUS QUO**/She Don't Fool Me **(Vertigo)**
9	11	**ALDO NOVA**/Fantasy **(CBS)**
10	6	**Y & T**/I Believe In You **(A&M)**
11	7	**SILVERWING**/Sitting Pretty **(Mayhem)**
12	10	**RORY GALLAGHER**/Big Guns **(Chrysalis)**
13	14	**SARACEN**/No More Lonely Nights **(Decca)**
14	19	**APRIL WINE**/Enough Is Enough **(Capital Import)**
15	17	**MEAT LOAF**/In Europe (12" EP) **(CBS Import)**
16	13	**.38 SPECIAL**/Caught Up In You **(A&M)**
17	15	**CHEAP TRICK**/If You Want My Love **(CBS)**
18	9	**DIAMOND HEAD**/Call Me (Four Cuts EP) **(MCA)**
19	-	**SURVIVOR**/Eye Of The Tiger **(Scotti Brothers)**
20	-	**BERNI TORME**/America **(Kamaflage)**
21	18	**URIAH HEEP**/That's The Way It Is **(Bronze)**
22	20	**JOURNEY**/Still They Ride **(CBS Import)**
23	-	**SANTERS**/Mayday **(Ready Import)**
24	-	**DON DOKKEN**/We Are Illegal **(Carrere)**
25	-	**FREE**/Alright Now **(Island EP)**
26	-	**IRON MAIDEN**/Maiden Japan **(EMI)**
27	-	**CHEETAH**/Spend The Night **(CBS)**
28	16	**VAN HALEN**/Dancing In The Street **(WEA)**
29	-	**SCORPIONS**/China White **(Harvest Import)**
30	-	**HEART**/This Man Is Mine **(CBS)**

ALBUMS

1	-	**ROBERT PLANT**/Pictures At Eleven **(Swansong)**
2	1	**KISS**/Killers **(Polygram)**
3	3	**RAVEN**/Wiped Out **(Neat)**
4	4	**ALDO NOVA**/Aldo Nova **(CBS)**
5	20	**BERNI TORME**/Turn Out The Lights **(CBS)**
6	2	**IRON MAIDEN**/The Number Of The Beast **(EMI)**
7	6	**ANVIL**/Metal On Metal **(Attic)**
8	9	**ASIA**/Asia **(Geffen)**
9	5	**SAXON**/The Eagle Has Landed **(Carrere)**
10	7	**.38 SPECIAL**/Special Force **(A&M)**
11	10	**RIOT**/Restless Breed **(WEA)**
12	16	**KANSAS**/Vinyl Confessions **(CBS Import)**
13	11	**MOTLEY CRUE**/Too Fast For Love **(Leathur Import)**
14	13	**HEART**/Private Audience **(Portrait)**
15	14	**SCORPIONS**/Blackout **(Harvest)**
16	8	**GIRLSCHOOL**/Screaming Blue Murder **(Bronze)**
17	21	**RAGE**/Nice 'n' Dirty **(Carrere)**
18	-	**TED NUGENT**/Nugent **(Atlantic Import)**
19	29	**AC/DC**/For Those About To Rock **(Atlantic)**
20	-	**REO SPEEDWAGON**/Good Trouble **(CBS Import)**
21	18	**DOC HOLLIDAY**/. . . Rides Again **(CBS)**
22	28	**SURVIVOR**/Eye Of The Tiger **(Scotti Brothers Import)**
23	12	**BLUE OYSTER CULT**/Extraterrestrial Live **(CBS)**
24	24	**HUNT**/Thrill Of The Kill **(Passport Import)**
25	15	**DON DOKKEN**/Breaking The Chains **(Carrere)**
26	-	**APRIL WINE**/Powerplay **(Capitol Import)**
27	-	**MAYDAY**/Revenge **(A&M Import)**
28	-	**JOAN JETT AND THE BLACKHEARTS**/I Love Rock 'n' Roll **(Epic)**
29	26	**MEAT LOAF**/Bat Out Of Hell **(Epic)**
30	22	**MYOFIST**/Thunder In Rock **(A&M)**
31	17	**HAWKWIND**/Wind Of Hawkwind **(RCA)**
32	-	**PIPER**/Can't Wait **(A&M Import)**
33	-	**BODINE**/Bold As Brass **(Rhinocerus Import)**
34	23	**Y & T**/Earthshaker **(A&M)**
35	27	**FIST**/Back With A Vengeance **(Neat)**
36	25	**STATUS QUO**/1982 **(Vertigo)**
37	17	**VAN HALEN**/Diver Down **(WEA)**
38	-	**MEAT LOAF**/Deadringer **(Epic)**
39	-	**SARACEN**/Heroes Saints and Fools **(Decca)**
40	-	**CHEAP TRICK**/One On One **(CBS)**

★ *Charts compiled by MRIB*

IMPORT ALBUMS

1 **KANSAS**/Vinyl Confessions **(CBS)**
2 **MOTLEY CRUE**/Too Fast For Love **(Leathur)**
3 **TED NUGENT**/Nugent **(Atlantic)**
4 **REO SPEEDWAGON**/Good Trouble **(CBS)**
5 **SURVIVOR**/Eye Of The Tiger **(Scotti Brothers)**
6 **HUNT**/Thrill Of The Kill **(Passport)**
7 **APRIL WINE**/Powerplay **(Capitol)**
8 **MAYDAY**/Revenge **(A&M)**
9 **PIPER**/Can't Wait **(A&M)**
10 **BODINE**/Bold As Brass **(Rhinoceros)**

MAYHEM! and TOUR NEWS are now on pages 14 and 15

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CBS 40/85941

Judas Priest

pic by Robert Ellis

EXCLUSIVE INTERVIEW by STEVE GETT

TWO O'CLOCK in the morning — Rob Halford wanders into the Village Inn, one of the few nightspots in the Coconut Grove district of Miami, all set to down a few drinks and catch a little live music before bedtime. However he's hardly destined to spend a quiet night at the bar.

Upon arrival at the club, Rob's immediately surrounded by a swarm of new-found acquaintances. Clearly the Priest vocalist has had little difficulty in making friends with the locals while he and the lads have been down in Florida mixing the new album.

Musical entertainment is being provided by the group Gypsy Queen, who are fronted by a young lady bearing faint resemblance to Heart's Nancy Wilson. As with many of the bands on the American club circuit their material largely revolves around cover numbers. Consequently we're treated to a string of tunes by the likes of Loverboy, Quarterflash and Pat Benatar. The crowd seem to like it this way and the odd original composition tends to be received with indifference.

As soon as the singer catches sight of Rob, she wanders over inviting him to join her for a jam later. Much to her delight, the studded one agrees. Some fifteen minutes later he strolls towards the stage and is given appropriate 'special guest' introduction treatment from the lass.

"Rob and I are gonna trade a few licks!" she announces, before proceeding to unleash an ear-splitting scream. Looking a shade embarrassed, Halford grins and returns the compliment with one of his 'specials'. He leaves her way behind, hitting some incredible notes, and soon takes command of the situation. "I want you to get down on your hands and knees!" he bawls, in true 'Exciter' fashion. She duly responds and for the ensuing five minutes the pair indulge in some wild vocal antics. It's an hysterical scenario — one can hardly maintain a straight face!

Halford finally takes leave of the stage and ambles back to the bar amidst much backslapping and applause from the audience. Now's the time for some serious drinking! Halford's current rave is an exceedingly deadly cocktail 'Russian Roulette', a few of which would leave even the most ardent alcoholic flat on his back. Within a short while it's closing time . . .

Late the following afternoon Halford looks a little worse for wear as he arrives at the studios, confessing that he may well have had a few too many last night! Producer Tom Allom appears even more jaded, having spent the early hours mixing one of the new tracks. Working on the theory that there's nothing better for a hangover than a little heavy metal, Rob decided to play a tape containing rough mixes of the record. Titled 'Screaming For Vengeance', the singer is convinced that it is unquestionably Priest's most important release to date.

"This album's fairly crucial because we're at a point now where we do stand to become very big in terms of major world recognition," he declares. "We're big now, but I still feel that Priest has a long way to go and we could shorten everything by having this LP turn out the way we want it to."

Another reason for the importance of this record, is of course, due to the relative lack of success Priest enjoyed with their last effort 'Point Of Entry'. To these ears, that was one of the finer releases of 1981, containing gems like 'Hot Rocking' and the marvellous 'Desert Plains'. Indeed, one wonders why it failed to register sufficient impact.

Rob: "I suppose it didn't have the correct ingredients for what you need to gain major recognition. To be quite honest I don't really know why it didn't do as well as I thought it would though — at the time I felt it was our strongest. And each time we make an album we give it our 100%. Some people told me that they reckoned the album was a bit self-indulgent and that we did things just for ourselves. I never viewed it that way and we never approach albums like that. Obviously you write songs that please you primarily but then you're also aware of your public — you have to be."

As the music rolls on we arrive at the track 'Take These Chains'. It's undeniably the catchiest item Priest have ever laid down and does have leanings towards the American radio market. No doubt there will be those who accuse JP of 'selling out' and one wonders how Rob might react.

"We could exist and be just as much a success if we were to concentrate solely on Britain and Europe. But when you want to be in the world class then you've got to write for the world. You can't just write for one set of people. And I feel that with continued trips to America you do get slightly coloured in the way you write, but I don't think that's a bad thing. It just opens up the possibilities you've got. And as far as us spending quite a lot of time in America, I think our fans at

pic by Steve Joester

home have got the intelligence to appreciate that if they were in our shoes they'd be doing exactly the same thing."

Some will wonder why Judas Priest have been mixing in an American studio rather than a British one. The answer is simple: owing to the ridiculous tax laws in the UK it has now become for more prudent to record abroad. Besides which, when studio work becomes as intense as it is with a band like Priest it also helps to be in a relaxed environment. Here at Bayshore Studios in Miami there are excellent facilities.

After listening to the 'rough mix' tape Halford disappears. This evening he's agreed to 'jam' with local band Roxx at the Agorra Ballroom and with MTV (America's TV music channel) filming the event he's doubtless keen to ensure that this stud'n'leather are in good shape! Meanwhile, KK Downing is in the process of giving Priest's official photographer a severe thrashing on the pool table. As he pots black and collects the ten dollar stake a cheeky grin spreads wide across his face! The lensman appears grieved and declines the offer of a re-match, doubtless concerned that he'll lose more greenbacks.

Axeman KK is an extremely amusing chap. In fact when the day comes for him to put his guitar back in its case he should seriously consider a career in comedy. He's a natural comic. However when it comes to Priest's music KK is very serious — and with good reason. After spending nigh on a decade working to reach the top it would be very foolish to treat matters lightly at this juncture. His six-string partner in crime Glen Tipton adopts a similar attitude when it comes to music. And when Halford and entourage depart for the Agorra, the two guitarists remain in the studios to ensure

CONTINUES NEXT PAGE

that the title track of the album is mixed to perfection.

KK and Glen are two extremely accomplished guitarists, though sadly their talents have often been underrated in the past. Perhaps this is because of the fact that being a dual-axe combination less attention is focused upon them as individuals. One wonders how they find it working together?

"It's a difficult thing," attests Glen. "You are often faced with situations where both of you might want to take a lead break and both of us have had to make concessions. It can lead to arguments if you let it."

KK: "On the last album we couldn't decided how to split them, so we sat down and timed every available solo space and divided it that way. Occasionally I'll fancy doing one particular solo or Glen'll fancy another and we just decided what's best for that song."

Glen: "It's difficult because we've obviously got far more to say in us than we can actually put on an album. One of our strongest points has always been the two styles of lead. We never deviated much from our records in concert, not because we don't want to, but we know — especially if there's very characteristic lead elements — that's what the kids want to hear. They don't want to see you self-indulgently jamming away. We might enjoy that more, but the kids wouldn't. They want to hear what's on the record."

The lead work on the LP is nothing less than brilliant. As we listen to 'Screaming For Vengeance' (for about the 20th time!) KK and Glen agree with producer Tom Allom that they've got the right mix for the song. Tom and engineer Louis Austin take a brief, but well -earned, break and Glen decides to venture up to the Agorra and see what's happening.

En route Tipton affirms his belief that Judas Priest is still very much a heavy metal outfit. "We've never deviated," he explains. "At one point 'heavy metal' was considered a dirty word but we never thought so and we were always proud to say that we were an HM band. There's this dilemma going around that if you play heavy metal then you should avoid melody — and that's false. Nobody can ever deny that we've been an out-and-out HM band, but we've always put more into our music than just riffs — we've got far more to say in us."

The next day (early evening onwards to be precise!) is consumed in the studios. Several more mixes meet PJ's approval before the night is over. At mid-day the following afternoon it's down to the beach for the lads and KK, Rob and Glen indulge in a little jet-skiing. Bassist Ian Hill and drummer Dave Holland aren't present at the mixes by the way. However, both will be joining the others shortly when Priest commence their 1982 US touring schedule.

"It'll probably be our longest ever American tour," announces Rob. "We start at the end of July and finish some time in October. But if people understood the situation, they'd realise why we have to spend more time over here. Everybody has to work extensively because it's such a big country. Even if you fly on a jet it takes about six hours to get from one side to the other! The thing is that people all over the world want to see Judas Priest and we have to try and get to everybody when we can. Hopefully we'll be back in Britain at the end of '82."

"Every kid at home believes that if you're in a band like Judas Priest or whatever, then you're a multi-millionaire. But you're not. We're respectably well-off, but for the amount of time and effort put in I'd say that we've put in far more than we've got a return on. But that's OK. Still, at this stage of the game, all we're looking for is good music and the money we deserve — that's all. We still get off by going on stage as five people and blowing roofs off!"

"We were always proud to say that we were an HM band."

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HAVE LIZZY GONE DISCO? HAVE THEY SPLIT UP ?

pic by Ross Halfin

Phil Lynott spills the beans to STEVE GETT

PHILIP LYNOTT returns to the restaurant table with an irate look upon his face.

"There I was, just taking a piss, and this guy next to me starts looking me up and down. So then I stare back at him until finally he says 'Don't I know your face — you're a musician aren't you?' I mean, so what if I am? Jeez! It's a poor state of affairs when you can't even go to the bathroom without someone hassling you!"

Ah, the price of fame!

Right now Phil Lynott is concentrating his efforts on his own solo work but he's adamant that this doesn't signify the end of Thin Lizzy. "Basically the band has some time-off this summer and so it seemed a good chance for me to do my own thing for a while. We did those British dates a couple of months ago and the London ones were filmed, so there'll be a new video coming out soon. We start doing a new album in August and should be spending about a month in the studios."

In the meantime Philip is going out on the road for his first solo tour with a variety of musicians, playing gigs in Ireland and Europe. There are no British dates scheduled — why is this?

"Well, I'm doing Scandinavia because my first album did as well as the Lizzy one there," he explains, "and while I'm in Europe we set up a few German dates. I'm playing in Ireland because it's handy (he still lives in his native country) but as far as England's concerned I felt I'd attract too many Lizzy supporters. Besides which, people might think I have a big ego."

Does he suffer from a big ego?

"Well it's not as big as some people might think. I am egotistical, that I won't deny. I do think I'm good — in fact I know I'm good — but I know that I don't appeal to everybody.

"But I'm not as presumptious to say that I'm better than Lizzy. And I know that if I attempted a solo tour in England while Lizzy is still going, people would think that I'm putting myself above Lizzy. And so by not touring Britain I feel I'm giving Lizzy the respect it deserves."

THIS SUMMER also sees the release of Philip's second solo LP, titled simply **'The Philip Lynott Album'.** Lizzy supporters have doubtless wondered why the record has taken such a long time to come out — in the last tour programme it was set for release in January of this year.

Philip: "I've actually had it finished in various stages and I could have had it out last June ('81). But then Lizzy were going to come out with an album, which then got delayed and so mine got put back even further. The thing is that I definitely didn't want to release it too close to Lizzy's — that's what happened with **'Solo In Soho'** and I think the kids were a bit confused. Anyway, the new one was then set to emerge in January but at that stage I'd decided to put some new songs on it.

"The album was going to be called **'Fatalistic Attitude'** but then I decided to change it to **'The Philip Lynott Album'**."

Why was that?

"Because I haven't got a fatalistic attitude anymore . . . (oh well, ask a stupid question!) . . . No, I had been on pretty much a 'downer' before hand — it appealed to my sense of melancholy! I'm one of these people who, when I start feeling sorry for myself, can actually enjoy it. And I tend to draw it out for as long as possible, it's a great source of inspiration."

Had you found that you'd begun to mass too many 'down' songs?

"Yeah, that's what was happening with the album and hence the title change. I added two tracks which were more 'up' and they changed the atmosphere of the whole record."

One of the new tunes was a song called 'Together'. Destined to be the first single, it's a very danceable record, almost disco. I wondered how Philip feels the Lizzy fans will react when they hear it.?

"Well, I do actually fret that they think it's Lizzy," he states, "or that it's the way I want to bring Lizzy, because it's not. I hope they'll assess it for themselves and I think the Lizzy supporters are very capable of liking two styles of music from the same artiste.

"The reason I'm keen to keep my own thing going as well is because I write an abundance of material that I want to put out. But I can't state quite categorically that Thin Lizzy definitely isn't splitting."

THAT LAST statement will come as a relief to those fans who might have felt that the demise of the band was close at hand. In fact, earlier this year there was a minor scare when it was rumoured that Scott Gorham was no longer in the line-up. At the time Lizzy were playing in Spain — what actually happened?

"I came out badly in the press," states Philip. "When in doubt use Phil! But in fact Scott was the one who was messed up. It was irksome and I only put up with crap for so long. He was so ill with 'bronchial pneumonia' and that, so I said 'Go and get on a plane home if you're that sick, and tell me when you're better.

"When he got home and recovered his first question was 'when do we start again?'. And I said 'Great! Now you're talking sense . . .'. But of course it came out in all the papers that Phil sacks Scott. Everyone who's left the band may have said that I'm a bit hard to work with, but it's never been me who's thrown them out. I may have been the cause of their leaving — but I'm not an ogre!"

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"Yeah, most of the time I am pretty wasted..."

... admits Honest Ron Wood of the Rolling Stones

DAYLIGHT is fading fast as dusk settles over the streets of London and a somewhat dishevelled Ronnie Wood wanders down the stairs of his temporary Kensington abode. The Stones' guitarist looks as though he's just got out of bed . . . he probably has!

Nevertheless he appears to be in an amicable mood and after mixing a stiff vodka and orange settles down for a chat. A half-hour time limit is what I'm supposedly allowed, but Woody seems to be in no desperate rush for me to leave.

He's an extremely affable fellow and not at all pretentious. Having enjoyed a good deal of success with both The Faces and the Stones, Ron has definitely retained his 'street credibility'. One could hardly term him as being an ego-maniac!

Having played 'in the shadows' of Rod Stewart and Mick Jagger one wonders whether Ron has ever felt frustrated at the lack of attention he's received. Indeed, on the current Stones outing the eyes and ears of the media have once again been focused on Jagger (Keith Richards has been given the odd mention) — does this bother Ron?

"Nah," he replies. "It doesn't worry me at all. But Mick has actually been trying to spread things out a bit more evenly. At the beginning of the tour someone had suggested that the rest of the boys weren't interested in doing interviews and when Keith and I heard about that we both said it was nonsense and told us to get stuck into some."

Of all the band members Keef'n'Ron seem to get on particularly well. "Yeah, we get on like a house on fire," attests Woody, adding: "One that's just burnt down!"

He is of course only kidding. Mind you I remind him that Richards did make a few scathing comments about Ronnie's last solo album. "Oh well, he always does!" he chuckles.

Despite the on-going 'piss-takes', the two guitarists do have a close rapport and in fact it was Keith who was largely responsible for Woody joining the band.

"That's right — we're good mates — but I'd actually got to know all of them over the years. When The Faces were first rehearsing at the Stones studio in Bermondsay, Ronnie Lane gave them a refusal that I didn't know about until years later.

"This was before Mick Taylor joined, and when they rang up to see if I was interested in the gig Ronnie had told them I was happy where I was. But that's all right, I had a lot to go through with The Faces then.

"Things really got close when I was doing my album 'I've Got My Own Album To Do' back in '74. Keith came round for the evening and stayed four months!!!"

The mind boggles and one can't help being amused by the idea of Richards turning up on Woody's

doorstep and staying for such a protracted period. What did they get up to?

"Oh, we did a lot," replies Ron. "In actual fact we got my first couple of solo albums in the bag. I attended quite a few Stones sessions at the time and before then Mick and I had got together down in my basement quite a lot when we first did 'It's Only Rock'n'Roll'."

FOLLOWING Mick Taylor's departure from the group, Ronnie had 'guested' with the Stones on several occasions before he became a fully-fledged member of the line-up. The first complete album he recorded with them was 'Black And Blue'.

That emerged in '76 and the year also marked the Rolling Stones' last British dates prior to their current trek. During that period the band have released both good and disappointing product, but last year they triumphed with 'Tattoo You' which featured the excellent 'Start Me Up', as well as 'Hang Fire' — the latter, to these ears, is unquestionably an all-time classic.

Ronnie:"Tattoo You' did revitalise the Stones' career a lot. Before that came out people had been saying we were on a downhill slide but then it all changed. I don't know why 'Tattoo' hit off so well though — perhaps it was a lucky combination of numbers. Certainly the way it came over was very fresh.

"I'm not sure when the next one's going to be recorded, but there is a chance that we may go in straight after the tour while the band's still hot. But it's hard to say really because I know a lot of the boys will probably want to shoot off on holiday."

"Yeah, right," chips in Woody's attractive girlfriend, Jo.

"And the girls," he laughs. "Mind you, I tend to go with what Keith reckons and that's that we should go in the studio."

"What, no holiday?" asks a dejected Jo?

Woody grins, turns round and says: "No, they never work. Go on a holiday and you end up in prison!"

RON'S referring to the time he and Jo decided to go down to the Caribbean a couple of years ago.

He explains: "Well, evidently the people we met whom we'd been hanging out with at the local club were big-time drug dealers. They'd stashed 280 grammes of cocaine down the road and then borrowed my car to take home one of their girlfriends who was sick. Unbeknown to me, though, the guy who went off had dug up all this stuff and transported it in my car. I only found out six days later in prison!"

"We had no idea why we were there," adds Jo. "I thought it was about the music being too loud!"

Ron: "All I got under the door was this thing about the 1962 Opium Act — I thought what's going on? In the end we spent six days in nick, but fortunately we were in solitary."

So what did you do during this period?

"Realise that I wasn't coming down from anything! . . . all I wanted was a drink! It was quite mind-blowing and it was only when I got pushed through the door of the cell that I realised where I was. I walked around and said: 'I'm in the slammer!,."

Happily, Ronnie and Jo were released and the guitarist was able to resume his musical career. Alongside Keith, Woody does however represent that quintessential 'wasted rock star' image. Would he agree with this?

"Yeah — most times I am pretty wasted. Half of it's to block the nervousness and half is to feel good. But it never gets in the way of the music; that always manages to shine through."

WITNESSING the Rolling Stones in concert, one of the most entertaining aspects is watching Keef'n'Ron amble around in an apparent 'dazed and confused' state — if they just stood and looked serious, much of the attraction would be lost. Does Woody feel that the kids like to lap up their 'wasted' guitar hero antics?

"Those of them who can see us, yeah," he answers. "But the audiences we've been playing to lately have been ridiculous."

Do you miss the intimacy by playing the massive arenas?

"Yeah, sometimes. But at least with the big walkways and the 'scissor lift' (if you've not seen the Stones, it's like a mini-crane which carries Jagger over the fans) you can reach a lot more of the audience that you'd never get to. And then by throwing in the odd 100 Club-type gig it seems to maintain a balance."

For the time being Ronnie's shelved his solo career and is concentrating on the Stones. When he gets a break he likes to draw and is a very good artist. He'll shortly be working on a book of 'cartoons and poems' with Rod Stewart.

Ron Wood is a sorely underrated guitarist, one who deserves far more praise. As to his future with the Rolling Stones he states: "As long as they carry on, I will."

STEVE GETT

pic by Michael Putland

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17th TO BE CONFIRMED
18th WOODVILLE HALLS - GRAVESEND
20th ROCK CITY - NOTTINGHAM
21st QUEENS HALL - DUNSTABLE
23rd MAYFAIR - NEWCASTLE
24th ROCK FESTIVAL - MILDENHALL
26th MARQUEE - LONDON

polydor

ROLLING STONES

pic by Gary Geishoff/LFI

MICK BOX
(URIAH HEEP)

DESPITE Kerrang!'s Chris Welch whining about how the Uriah Heep gig which he saw was too loud (?!), most afficianados have remained undeterred. Radio Luxembourg broadcast the Heep's Isle of Wight festival show to an estimated 60 million listeners (shame they couldn't see the legendary Mick Box posing!) and the band have plenty of plans for the future. The 'Abominog' album will be released in the States this month and will be backed by a two-month tour there. Festival dates in Europe are likely and the band will be recording an album shortly with a view to British release early next year. This will be backed by a full British tour so get those ear muffs at the ready!

PIC BY SIMON PORTER

MAYHEM

■ Despite rumours to the contrary, **Kiss** are far from washed up. The band are currently ensconced at the Record Plant in Los Angeles putting the finishing touches to their new studio album 'Creatures Of The Night'.

Ace Frehley, though beset by a number of personal problems, is still in the ranks and will tour with the group in September when the LP, produced by Michael James Jackson, is released.

Having got 'The Elder' out of their system the band plan a return to their roots. Back will come the platforms, back will come the hair and, if a quick spin of two new tracks is anything to go by, the hard'n'hungry approach subdued on post 'Alive II' releases is back.

To complement this shift a new stageset has been designed, radically different from anything seen before, though the traditional elements of the show (**Gene's** firebreathing and the rousing strains of 'Rock 'N'Roll All Nite') will remain undisturbed.

"Kiss is like a steamroller," says a slimmed-down **Paul Stanley**, "you can't get in the way of this — it's invincible."

pic by Lynn Goldsmith

GENE SIMMONS struggles frantically to cover makeup-less face when surprised by Kerrang! newshounds . . .

■ **Magnum** have come home from the States somewhat earlier than expected. It transpires that while the Birmingham pomp rockers were supporting **Ozzy Osbourne** in Nashville (no, **Tony Clarkin** didn't have his head bitten off!) they went down the proverbial storm. After listening to the crowd reaction on a recording of the show, the lads decided to come back to Blighty and mix a live album as soon as possible. Magnum intend to return to America in October.

■ **The Tygers Of Pan Tang** have been in London recently with new guitarist **Fred Purser**, laying down basic tracks for a new album at the Marquee Studios. According to singer **John Deverill:** "The record is a major step and change for the Tygers" — we shall see. It's due out on August 20.

■ SHOCK HORROR DEPT: According to our Stateside sources **Aldo Nova**'s next release is going to be a "New wave electronic dance album". No, the man hasn't lost his marbles — he's hoping to roll them all the way to the bank.

"It's just stuff I have in the can that's already done. And I did this two or three years ago — before **Human League** and **Simple Minds.** Now that it's coming back, I figure I should have a shot at it."

Aldo hastens to add that he'll be using a pseudonym. Meanwhile we discover that Aldo's the man behind a new Jackson Five-type disco record called 'Can't Stop Dancing' by **Angela Clemmons.**

■ New **Motorhead** recruit **Brian Robertson** was wandering around the corridors of a hotel in California one night dressed only in a towel, when **Lemmy** and **Phil** descended upon the disorientated guitarist, swiped his protection and left him wandering around starkers! Eventually Robbo was let off the hook and allowed to return to his previously-locked room.

For the record, Motorhead have been playing a slightly shorter set since **Fast Eddie** left due to the lack of time Brian's had to learn the tunes. However he's reported to be fitting in marvellously.

■ **MCA** have just re-released **Lynyrd Skynyrd**'s 'Gold And Platinum' double compilation in a new sleeve. The design is the same as featured on the recent 'Freebird' picture disc — cheapskates!

■ Backstage at Wembley after the second night of the **Rolling Stones** there were a host of liggers in attendance. **Bad Company**'s **Mick Ralphs** informed **Kerrang!**'s man-on-the-spot that the band's new LP should be released within the next couple of months. Originally Mick was due to have his own LP in the shops by now but that has been put back following completion of the Bad Co one. **David Coverdale** was there with **Gary Moore** and other star-studded names included **Genesis' Mike Rutherford, Sting** and **Andy Summers** from the **Police, Queen**'s **Roger taylor, Britt Ekland** and **'Superman'** himself **Christopher Reeve.**

■ **Tytan** have parted company with guitarist **Gary Owens** and they're currently auditioning for a replace ment to join in time for the recording of the band's debut LP on **Kamaflage Records.**

■ Meanwhile, **Diamond Head** announce the release of their new single on July 23. Ironically though, they haven't actually decided which of their songs it'll be. However a live version of 'Play It Loud' is promised as a B-side and there'll also be a limited edition of 10,000 double singles featuring 'Sweet And Innocent' (live) and an interview with **Tommy Vance.**

■ On the vinyl front, we are told that **Girl**'s long-awaited EP '2+2' is also 'imminent'. The tracks comprise 'Naughty Boys', 'Killing

METALLICA AMERICANA

■ OZZY OSBOURNE has made an honest woman of fiancee/Personal manager **Sharon Arden** this weekend in Hawaii. The happy couple are jetting over there after Ozzy performed at two sold-out shows in Los Angeles. The way things are going for Mr O, he'll be able to afford a nice bunch of coconuts for the new missus: his debut album, already platinum, is enjoying its 60th week in the American charts; and his recently-released 'Mr Crowley' is the best-selling picture disc in American history. Talking of history, the Blizzards' Los Angeles dates are being filmed for cable TV and video productions.

■ JOURNEY'S new boy **Jonathan Cain** has written and produced an album for his old lady, who was a club singer when they met back in the poor days. The HM version of **Paul** and **Linda** will be out on RCA.

■ While **Triumph** are in their Metal works studio producing a new (as yet untitled) album, **Rik Emmett**'s wife **Janet** has been home *re*producing. The couple have produced a little female headbanger, Shannon.

■ Former **Runaways** singer **Cherie Currie** is part of a gang of raping, mugging, marauding youths called the **Rayguns** in a new sci-fi movie called "Parasite". In glorious 3-D we get to see **Jett**'s old pal turn green and die after being attacked by a long, thin parasite monster (not, we add, **Kim Flowley**!)

■ This month's Juno Awards, held in Canada and awarded to Canadian bands, were snapped up for the most part by **Loverboy.**

■ Still up in Canada, **Motley Crue** didn't exactly win over the Northerners to the shag-head cause. Seems the locals thought they were more like *fag*-heads. the band didn't like having aspersions cast on their hairdos and clothing, so leapt in to do battle — stopped only when manager **Alan Coffman** inervened and broke his thumb.

Things got so heated between the Mots and the Lumberjacks that members of the Royal Canadian Mounted Police had to escort them offstage for safety at one gig, after bottles were thrown and bomb threats were phoned in.

The band didn't get a much better reception from the Canadian customs officials. They were held up for four hours at the airport while officers confiscated over a thousand quid's worth of chains, studs and wristbands as "deadly weapons"; and, which upset the band even more, their copies of *Hustler* and *Playboy* were taken off as contraband.

And because of their chief roadie's arrest six years ago for drunken driving, his passport was stamped "Undesirable. Not rehabilitated" and the band had to post bond for him before he was allowed in for their month-long tour.

■ Someone upstairs in the VIP lounge at the **Clash** concert reckoned punter **Dave Lee Roth** could do with a hair-wash. The punkette kept gobbing on Dave from behind until he got up, peeled off his jacket, slipped on a thick glove and looked ready to kill. His bodyguard smoothed things over.

■ When **Ted Nugent** invited the world's most egomanical drummer to join his new band, he used these words, according to **Carmine Appice:** "When you're done playing this wimpy English rock and roll and want to play a *man's* rock, give me a call." Them's fighting words.

■ **Asia**'s reaction to the press knocking their album? "We've got the number one album," smirked **John Wetton**, "so I don't really mind what people say about it!" The album reached platinum status so quickly, in fact, that it bypassed being declared a gold record. The band are currently touring arenas after a small-hall sold-out tour.

LAURA CANYON

IN RESPONSE to their recent mention on the Letters Page of Kerrang!, we received a brief note from the Kissettes (above), those three 'luscious lasses' who've dedicated themselves to following the masked wonders.

It seems that they were concerned that people may have felt they'd 'given-up on Kiss'. So Adrianne, Judy and Mara told us: "We feel that Kiss gave up on Kiss. To see them switch from the trendsetters to the trend followers was a great disappointment to us."

Nevertheless the gals sent us this photograph of themselves standing in front of their Kiss posters — cute eh? Maybe they'd like to become Kerrangettes *. . .?*

TOUR NEWS

DEMON, who recently released their second album, 'The Unexpected Guest' on Carrere, play gigs at Leek Football Club Festival July 17, Middlesbrough The Cavern 23, Chesterfield Brimington Tavern 24, Retford Porterhouse 30 and Dudley J.B's 31. A London date is yet to be arranged.

ROLLING STONES will play an extra concert at Leeds Roundhay Park on July 25.

DUMPY'S RUSTY NUTS play a gig at Heads, White Hart, Southall, 22 July. Support is L. A. Hooker.

MORE, the Atlantic signed band, have been added to the list of attractions to play at the Motorhead Hackney Festival on July 25.

QUARTZ, the Birmingham band, play the Carlton Ballroom, Moseley, Birmingham, July 23.

MARILLION play Cambridge Sound Cellar July 16 and Bath Moles Club 17, London Marquee August 1-2, Sheffield Limit Club 19.

SARACEN, the 'progressive' rock band, play Birmingham Golden Eagle July 15, Retford Porterhouse Club July 17, Blackburn Bay Horse Inn 20, London Brixton Fair Deal 22 and London Hampstead Moonlight Club 23.

STEVE MILLER, who has just released a new album, 'Abacadabra', plays his first UK tour for ten years. the dates are Oxford Apollo July 16, Birmingham Odeon 17, Manchester Apollo 18, Glasgow Apollo 19, Liverpool Empire and London Hammersmith Odeon 21.

SEPARATE ENERGY, a London-based band, are playing Christchurch Jumpers Tavern July 16, Hampstead Moonlight Club 17 and Shepherd's Bush The Wellington 30.

ELECTRIC SAVAGE, an Essex band, play Shefford Airman July 24.

DEEP MACHINE will gig at Henlow Airman July 23.

WRATHCHILD, the Glam Rock G(l)ory, merchants, play Bradford University July 27.

MORTAL DISGUISE, featured in *Kerrang!*'s 'Armed And Ready' section in issue 18, play Hitchin Regal July 16 (with Samson) and Mildenhall Speedway 24.

Time', 'Nutbush City Limits' and **Russ Ballard**'s song 'Juliette', which was originally offered to **Rainbow** a couple of years ago. Back to Girl: they've just returned from Ibiza, where they enjoyed a week's holiday and played one gig, all expenses paid — not bad for some! Mind you, wasn't **Phil Lewis** recently telling everyone that he felt the band were far more 'street credible' these days? Confusing, most confusing . . .

■ **Carlos Santana,** guitarist extraordinaire, fresh from Stateside touring with **Journey, Sammy Hagar, Joan Jett** and **Point Blank,** will release a new album on August 6 titled 'Shango'.

■ A brand-new rock venue has opened in Birmingham, the self-styled 'capital of heavy metal'. **The Whip** in Taunton Road, Sparkhill has an 1800 capacity and is situated five minutes from the city centre. **Quartz, the Handsome Beats** and **Bandanna** will be there on July 23. Other bands who are interested in playing at the club should contact **Mike Phillimore** on **021-449 0861.**

■ The LA Hotline informs us that on the night of the **Motorhead/Krokus** gig at the Hollywood Palladium, the first **Miss Heavy Metal** was chosen — a blonde, well-stacked American girl who wore nothing but leather (and there wasn't much of that!), held together by a few chains and topped with a Cruising-style leather cap! (Sounds dubious!). One of twenty contestants, Miss HM left the convert with a **Harley-Davidson** motorbike.

■ Not wanting to be outdone by the Yanks, and knowing that there are plenty of lovely HM lasses in the UK, **Kerrang!** invites readers to send photos in our search for the **British Miss Heavy Metal.** No prizes are on offer — the risk of our editorial panel being bribed was far too high — this one's just for fun! So, any would-be Miss Heavy Metals out there? Let us know at Kerrang! (Miss HM), 40 Long acre, London, WC2. Naturally, we'll print the winning entry . . .

■ There'll be new songs from **Cheap Trick** and **Blondie** (and others we're promised) in a new American movie 'Rock and Rule'. The film's a 'futuristic musical' we're told and deals with a struggling rock band's battle against an evil egomanical rock star called **Mok.** Let's hope it's somewhat better than the abortive 'Heavy Metal' flick.

■ When **Sammy Hagar** played his hometown in Michigan, none other than **Ted Nugent** got up on stage for a jam. The axemen united on a rousing selection of **Zeppelin** tunes to the delight of all in attendance. Funny how people can be so matey — here at Kerrang! We seem to recall that Hagar made a few scathing comments about ol' Ted in the magazine. In fact when asked about the gonzoid one Hagar had said: "That's like picking on a cripple . . ." Hardly pleasant, we wonder if the Nuge was aware of this remark.

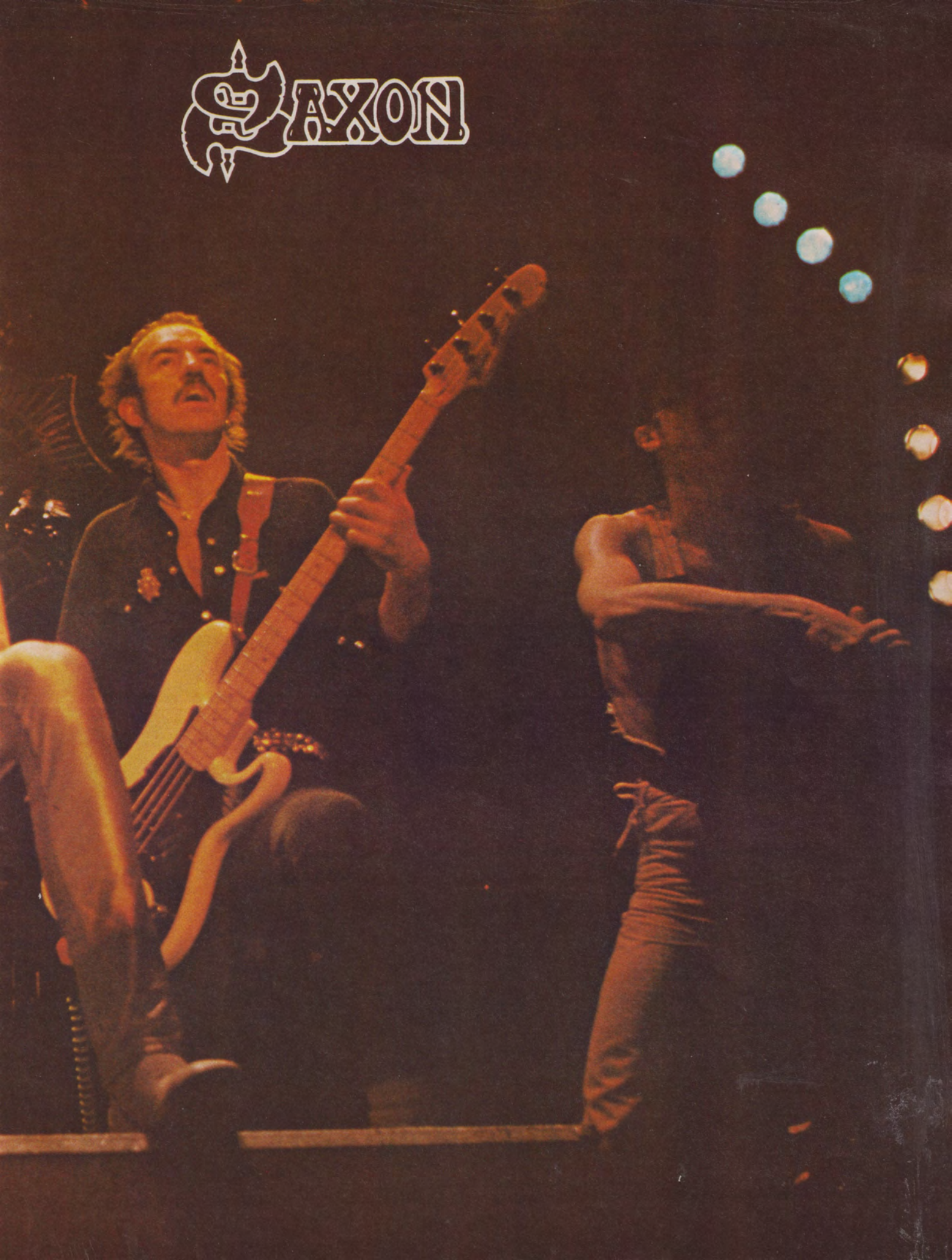
■ **Foreigner** and **Journey** have been accused of tampering with the minds of teenagers in Kansas. It seems that a swarm of youngsters smashed hundreds of thousands of dollars worth of their LPs (plus a few **Kiss, AC/DC** and **Pat Benatar** ones to boot) in a church parking lot! Their aim — "to get closer to God!!!"

WHERE ARE THEY NOW?

RECOGNISE this hippyish-looking peace person? Probably more obscure than most 'Where Are They Now?' contenders — and never staying in one band for very long may make him even more difficult to place! Send your answers on a postcard to: Where Are They Now?, Kerrrang!, 40 Long Acre, London WC2.

We had a huge response to No. 17, everyone spotted that the young face was that of Ian Gillan, taken when he was a member of Episode Six. The lucky winner was: Gill, 18 Sedd Goch, Bridgend, Mid Glamorgan, South Wales, who will be receiving a record token pronto.

PICS BY ROBERT ELLIS


SAXON

KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

HEART ATTACK!

COULD YOU please give me a Heart UK discography. I saw them open for Queen at Milton Keynes and thought they were great. **Dean Pedley, Willenhall, West Midland.**

I'M WRITING for a complete discography of that brilliant group Heart, also please give a fan club address. **Tony, Dartford.**

● **Heart do not have a fan club in this country or anyone who deals with Heart merchandise, but CBS Records will be pleased to deal with queries on the band.**

Here's the Heart UK discography:

ALBUMS:
'Dreamboat Annie' (Arista ARTY 139)
'Magazine' (Arista SPART 1024)
'Little Queen' (Portrait PRT 82074)
'Dog And Butterfly' (Portrait PRT 83080)
'Bebe Le Strange' (Portrait PRT 84135)

Heart: brilliant

'Greatest Hits' (Portrait PRT 84829)
'Private Audition' (EPC 85792)

SINGLES:
'Barracuda'/'Cry To Me' (PRT 5402) (Released 2.9.77)
'Little Queen'/'Treat Me Well' (PRT 5751) (21.10.77)
'Straight On'/'Lighter Touch' (PRT 6104) (6.10.78)
'Even It Up'/'Pilot' (EPC 8270) (14.3.80)
'Tell It Like It Is'/'Barracuda' (EPC 7436) (23.1.81)
'This Man Is Mine'/'America' (EPCA 2436) (11.6.82)

PLEASE print some information on Trespass. Ta! **Jon Robinson, Rotherham, South Yorks.**

Ever since I heard 'Stormchild' and 'One Of These Days' on 'Metal For Muthas II' I've searched high and low for more recorded material by Trespass but without success. Do they still exist, and if so, have they released any more records? **Liz, High Wycombe, Bucks.**

● **Trespass certainly do exist. The line-up is Dave Crawte (bass), Mark Sutcliff (guitar) and Paul Sutcliff (drums). They've recently been working in the studio on various demo tapes, and an EP has just been released called 'Bright Lights' on Trial Records.**

CAN you please give details on the Caroline Roadshow? **Tim Weller, Holmwood House School, Langton Green, Nr. Tunbridge Wells, Kent.**

● **For updated information on the Caroline Roadshow write to them direct at: 26 New Road, Burnham-On-Crouch, Essex.**

WHAT'S happened to the new Judas Priest LP? I read in *Kerrang!* that it would be out in April. Also, are there any plans for an LP from Wolf? **Renard Pascal, Wattrels, France.**

● **The worldwide release date for the new Judas Priest LP is scheduled for July 9th, so it should be in the shops by now. Title is 'Screaming For Vengeance' (CBS 85941).**

Wolf were recently dropped by their record company (Chrysalis) after releasing their single 'Head Contact' but they apparently still retain their publishing deal and are currently looking for another label.

BEING ONE of Blackfoot's greatest fans, could you please tell me where I can get t-shirts and other Blackfoot merchandise? **Peter Ducker, Sheffield, Yorks.**

● **As with many American bands, the tour t-shirts, etc, are dealt with by an American company who have their stock returned to the States when the tour is finished. In this instance the merchandising company is Great Southern Merchandising, 933 Highland Terrace, Macon, Georgia 31201, USA.**

ON THE ROCKS!

Angels with dirty faces—or just another Motley Crew?

DAVE DICKSON GETS HIS EARS BENT BY HANOI ROCKS

HANOI ROCKS are not in their rooms, nor are they to be found in the 24-hour bar of the formica-coated Julius Caesar Hotel in Bayswater. Something is wrong — but help is at hand. A pretty receptionist directs me to the 'Tepidarium' indoor swimming pool, wherein languish the collective bodies of Hanoi Rocks engaged in a Japanese photo session. The pool, I should note, has been conveniently drained for the occasion.

"Oh, you're from *Kerrang!?*" guitarist Andy McCoy asks, pushing back his shades, "Good, we'll go to my room." McCoy is not a man used to sunlight. Vocalist Mike Monroe, rapidly becoming a teen-idol in Nippon, follows shortly leaving the rhythm section, guitarist Nasty Suicide, basist Sammy Yaffa and drummer Gyp Casino to do whatever it is they do when their spokespeople are spoking.

McCoy looks pale and distinctly unhealthy as he lays on his bed, curtain drawn to protect him from the afternoon glare. At 19, rock'n'roll already seems to have taken its toll. I wonder whether he's quite prepared for my opening salvo: Why is there a naked woman on the cover of 'Oriental Beat' (reviewed *Kerrang!* No. 18)?

"It's topless, not naked. In fact it's my wife, Anna! It just seemed like a good idea, you know?"

OK, but the lyrical content seems a trifle limited, sex and drugs; I probe for a definitive Hanoi Rocks statement of position.

"I've got a very positive attitude toward sex, but I get enough of it now, I'm more into drugs . . ." claims Andy, a faint smile flickering on his lips. How much of this I am willing to believe remains an open question.

"Rock'n'roll lyrics aren't important anyway," asserts Mike. "You can't change the world with lyrics."

But what about the fans, many of whom in their home country are only young teenagers? Don't they feel a sense of responsibility to them, after all to some of them they are idols?

"No, we're not their fathers," states Andy. "They're all high-society kids anyway, whose parents spoil them: they want something, their parents buy it. That's why there are no good bands in Scandinavia, they are so bloody rich!" (I get the feeling I've touched on a sensitive nerve). "We started right at the bottom, we did't have a thing. I lived with a girlfriend and our drummer had a sweet little mommie who took care of him, but Mike, Sammy and Nasy didn't have anywhere — just the streets."

Mike: "When we went to Stockholm and were on the streets for about four months, sleeping in corridors and rehearsing every night in a subway station!"

Sounds grisly, didn't they ever get a proper job?

"Not a proper job. I cleaned toilets," Mike reminisces. "I couldn't get a proper job because of my hair and what I look like."

One could envisage the average Scandinavian being rather taken aback by Hanoi Rocks' appearance. Did they encounter a lot of hostility on the streets?

"I never go out," says Andy (the daylight, you remember?), "I just lay in bed."

One way round the problem I suppose.

Mike: "It's dangerous for us to walk around in Finland, people are very narrow-minded there."

"The funny thing is," interjects his partner, "it's always the ugliest ones who want to pick a fight because they're so f--king jealous, with a mental problem too, you must have something wrong up there if you want to beat someone up for no reason." (The man has a point). "We never tried to create an image, we don't have to, we ARE like this."

"All these ugly people who go around London trying to look pretty must have a personality crisis," declares Monroe. I try to explain that times are difficult for us at the moment having just ended a war.

"Yeah, yeah, Falklands!" chirps Andy, "It's crazy! Would have loved to have been down there."

Oh come on, what, to play a gig?

"Yeah!" That would certainly have stopped the war.

"That's really sick!" exclaims Mike with distaste.

Leaving the sociology lesson the conversation steers onto something more musical. The first album production is credited to 'The Muddy Twins', is this a deliberate jibe at Mick'n'Keef, 'The Glimmer Twins'?

"Ha, Ha, Ha, Ha," quips Mike staccato fashion. "People kept telling us we played like the Stones, so we put it on there. I mean, I hate the Stones nowadays. The last good album they did was 'Black and Blue', everything since then has just been crap!"

"I really think we're the only rock'n'roll left," adds Andy, "All sorts of people come to see us because we're not punk, we're not Heavy Metal; we play anything, you know, anything we like."

"Anyway, there's not another band like us — at least I don't think so," and Mike may well be right. On a good night, Hanoi Rocks play with more venom and aggression than a Nick Kemp album review; hi-energy rock with no frills or pretentions. But the Muddy Twins are always the centre of attention, the focal points of the stage show.

What's their attitude toward the rest of the band?

"Ah, no comment," says Mike evasively.

"They don't have anything to say about anything," scoffs Andy. "We ARE Hanoi Rocks on record but . . ." (Yes?) "Hanoi Rocks live is still the five of us. They're really great guys, me and Nasty used to go to school together."

Back to the present, what is the next move on the HR front?

"We're recording a single called 'Love's an Injection'," replies Andy, who then orders Mike to find a cassette player to deluge me with unreleased Hanoi Rocks tracks, amongst them 'Taxi Driver' and 'Beer and Cigarettes', both of which will pin you up against the nearest wall and beat you into submission. And then?"

Mike: "When we get some money we can buy some clothes," (he shows me the hole in the knee of his jeans) "and look even better."

Andy: "I'm really looking forward to getting away from England. It's so f--king slow!"

Hanoi Rocks are disgustingly good live, the output on vinyl quite unable to capture the glorious mayhem in full flight. They should earn enough money to enable Mike to buy a new set of clothes and for Andy not to have to worry if the band broke up tomorrow. "If we broke up tomorrow," he shrugs with casual nonchalance, "so what?"

"I'm gonna keep on playing till I die," declares Mike.

Which is how long?

"Today, tomorrow, who cares?"

The 'impossibly beautiful' Mike Monroe!

pic by Paul Slattery

IN, DEMON, IN

We're not just occult band *(geddit?)*, say Demon

A PAGAN circle, disguised as a rock group, Demon are about to break upon the shores of the public's consciousness with a stage act that can only be described as diabolical. And if you take that word in the literal sense it means 'of the devil'.

Demonology and rock music have been strange bedfellows for a decade or more. Arthur Brown, Black Widow and Black Sabbath have all played with fire and brimstone, but Demon are going the whole goat! In fact these fellows aim to arouse the most primitive fears in their audience.

Although the band have played only three gigs in the past year, they have been busy rehearsing, plotting, scheming and recording. In 1981 they brought out their debut album 'Night Of The Demon' (a title familiar with all followers of occult movies) and '82 sees the release of their latest opus 'Unexpected Guest'.

The brains behind Demon are vocalist Dave Hill and guitarist Mal Spooner, who wrote all the material. They formed the band back in 1980 with Les Cooke (lead guitar), Chris Ellis (bass) and John Wright (drums) and started playing around the North and the Midlands.

They recorded their first single 'Liar' for Clay Records, which swiftly hit the heavy metal charts, and later their label signed a licensing deal with Carerre (the Saxon and Rose Tattoo stable) for the release of the first album. This showed Demon to be a powerful hard rock combo.

Earlier this year, they spent many hours recording in Bray, at studios where Hammer made several of their more gory horror films including Dracula. The castle-style building proved the perfect atmosphere for the group. What in God's name were they up to?

Mal revealed all: "From the outset it had been a theatrical concept. All the lyrics are very descriptive and we decided to stage the songs properly."

It would seem that the idea for a black magic stage show developed over a long period. "We were together in various unknown groups in the past," explained Dave, "but we never had the opportunity to do what we really wanted. We are taking the whole subject seriously and the stage act will be an extension of the record."

HOW GENUINE is their fascination in the occult?

Dave: "Most people are intrigued by things unknown. There is always a nagging doubt in your mind and that frightens people. We did a lot of research for this album and while we were making it lots of strange things happened. We're not dabbling in the occult though and we're very interested in things like re-birth and deja-vu."

Tracks on the new album like 'Have We Been Here Before', 'Don't Break The Circle' and 'Victim Of Fortune' all evidence the band's interest in natural phenomena. According to the singer: "In life everything goes in circles. There is a circle of friends and a circle of planets around the sun — everybody in the band is interested and feels the same vibrations.

"By the title 'Unexpected Guest' we mean lots of different things. One track called 'Strange Intuition' is about the power of machines and how Man is making himself redundant. In one case the unexpected guest is a machine, in another it's the death wish affecting the whole of mankind like an evil presence."

Weren't they afraid of arousing forces beyond their control?

"No," they chorused in unison.

"We're not going to play games with the occult," said Mal. "There is a source for good and evil, and you have to look at them both."

The band have enjoyed some unexpected good luck in creating their stage act. They met one of the designers who worked on the movie 'The Alien' and he has helped design visual presentations of the songs. Naturally they are rather cagey about what they might be, but they are using some pretty frightening masks, and their 'Demon make-up' can take up to five hours to put on and take off again. It's not the best kind of stage gear for the average 50 minute gig!

"But we want to do the sort of gigs where we can use all our effects," said Dave "We have a grave on stage with leaves that blow around while we chant a 'rise'! We used it on the first gig and the kids really enjoyed it, it's an awkward show to do and we've got to work our way up to the big venues."

MEANWHILE Demon are making 'test runs' with their show, so watch out for them at your local club.

Said Mal: "Sincerity is the key and a band like Motorhead are sincere because they just kept going. In the end they won. We expect to have some bad times but they test us; at least people will be able to see the album being performed. We don't just want to put out interesting LP sleeves. We have got to go out on the road whatever the problems."

If they sound a bit confused about their appreciation of occult science there is no doubting the sincerity of their determination to succeed as a group. "We are not waiting in the wings any longer," promised Dave, "everybody in the group wants to get out and do it."

Were the group trying to start a crusade for the occult?

"No we just want to interest people in what is already there, we don't want to lead anybody."

The sound of 'Night Of The Demon' is frigtheningly effective.

"The engineer got rather worried when we did that one," recalled Dave. "There was a very eerie atmosphere and a few cold spots in the studio . . .

"I think there is a good chance we will break through this year," reckons Dave, "the sales of the first album were good and we have been amazed at how many people know all the lyrics to all the songs. So it's really important that we get the band on the road. The point is that we would not do all this if we didn't believe in it."

CHRIS WELCH

NEW ALBUM
APRIL WINE
POWER PLAY
INCLUDES THE SINGLE
ENOUGH IS ENOUGH
PRODUCED BY
MYLES GOODWYN
& MIKE STONE
ALBUM
EST 12218
Capitol
RECORDS

BETTER TED THAN DEAD

TED NUGENT 'Nugent' (Atlantic K50898)

AT LAST the Nuge is back! Indeed, things have remained fairly quiet on the gonzoid front lately (makes a change!) but the silence has finally been broken with the emergence of Ted's debut album for Atlantic Records. No doubt his apparent inactivity was partially due to the label change and also his split from the Leber-Krebs management stable. One must also remember that Nugent always spends the winter months out in the wilds on his annual hunting expeditions!

Most of you are probably expecting me to inform you that the new record comprises another endless supply of fast, furious, braindamaging cuts of powerhouse metal, but in fact that's not the case. For while Nugent can still rock with the best, this latest vinyl offering evidences a marked departure from his previous work. Hold on a minute — Ted ain't going mellow in his old age, I hear you wonder. Not exactly, but this time around the madman has taken a somewhat more subtle approach to proceedings.

Recording took place during the early months of this year and in the studios Nugent was aided by bassist Dave Kisweny, the legendary Carmine Appice on drums and 'old pal' Derek St. Holmes. All the songs were written, arranged and produced by the master and, to these ears, it's one of his finest platters to date.

Basically, the overall quality of the material is more consistently stronger than it has been in the past. Initially I held reservations but after a couple of spins I soon became hooked on cuts like 'No, No, No', 'Good And Ready' and 'Can't Stop Me Now'. Esrtwhile Nuge addicts will immediately relate to the epic 'Tailgunner', although they will probably find the rest of the songs take a little getting used to.

Even so, I must confess that I do miss the violent aspect of gems like 'My Love Is Like A Tyre Iron', 'Paralysed' and 'Motor City Madhouse'. Still, knowing Nugent's penchant for mayhem, one can be sure that he'll still 'riff-up' such items on stage. My only other complaint is what happened to the glorious 'Baptism By fire', which the Nuge played when he appeared at Hammersmith last year? In the words of the wild man himself, that was a motherf---!'.

STEVE GETT

SPLIT BEAVER 'When Hell Won't Have You' (Heavy Metal)

THE OPENING number on this little opus, 'Savage', is a straight rip-off venture into the worlds of early Tygers Of Pan Tang and AC/DC. I'm sure that the cranium could be crushed under the weight of the rifferama but what the hell is the point? It's so banal!

OK, Split Beaver try a different tack with a little of the ol' Quo blues riffing. 'Going Straight' is more enjoyable but still heads up a blind alley faster than Ted Nugent hunting out pussy. What's more, the end result ain't as pleasurable.

It's hard to see any future for either Split Beaver or Heavy Metal Records on this pitiful display. Think that Paul Birch could've signed the mighty Last Flight. Criminal! As far as the album title is concerned, no wonder Hell won't have them — I wouldn't even bestow this on the devil!

HOWARD JOHNSON

REO SPEEDWAGON 'Good Trouble' (Epic)

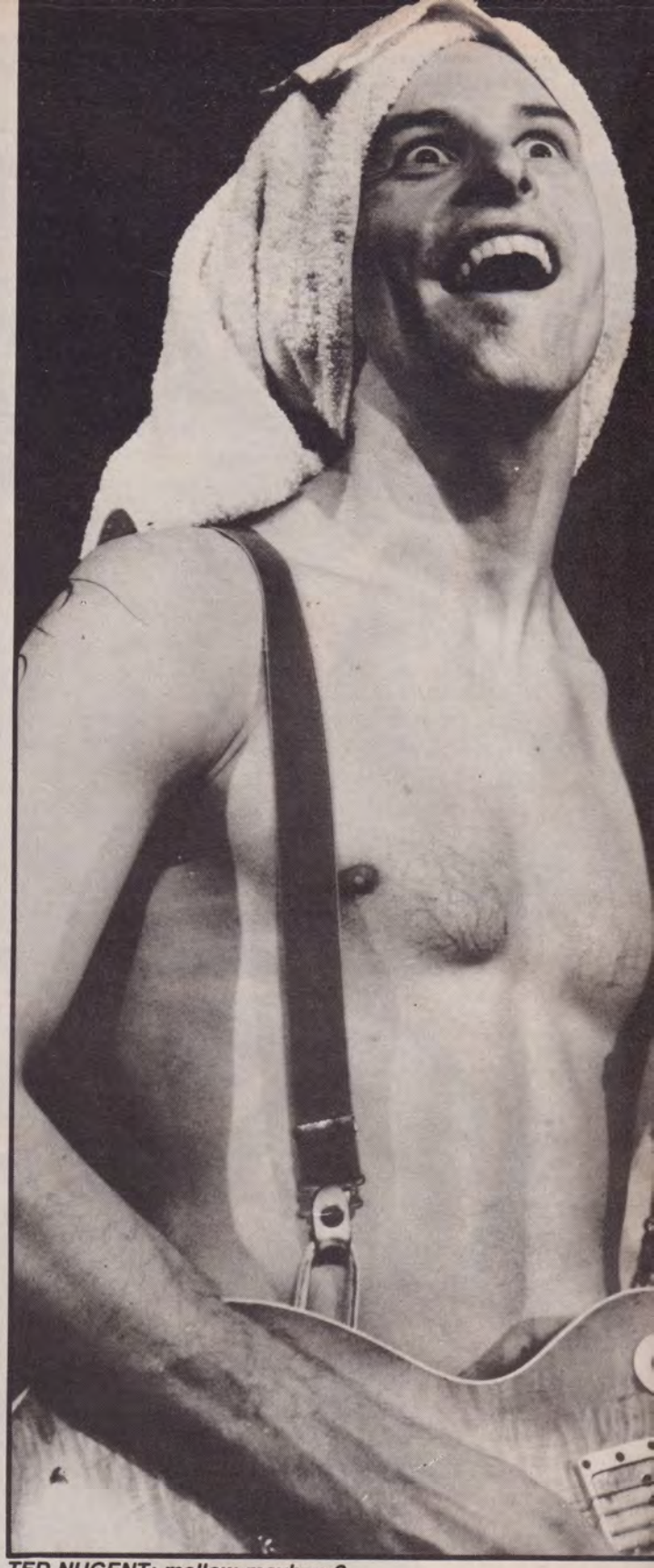
REO SPEEDWAGON are an act the press simply love to loathe! More often than not they've been dismissed as 'bland' and 'faceless' . . . but all to no avail. The reason being that one hell of a lot of people around the world delight in their music. In America alone, REO's last LP 'Hi-Infidelity' has shifted more than six million units and has become the biggest-selling Stateside release since Fleetwood Mac's 'Rumours'. Impressive, huh?

There can be little doubt that the group will enjoy similar success with 'Good Trouble', since it adheres closely to the format of predecessor. Why change a winning formula? Once again, REO Speedwagon have produced a selection of clean, crystal-clear hard rock/pop tunes all of which should attain solid airplay on American radio stations. Given the exposure, the band look destined to relish worldwide success with the record.

Many assume that REO Speedwagon became an 'overnight success' with 'Hi-Infidelity' but it actually took them years of hard graft to make it to the top. On the new LP, the prime cuts are the incredibly contageous 'Keep The Fire Burnin' ' and Gary Richrath's 'Stillness Of The Night'. 'Good Trouble' will surely top the US charts within the next few weeks and in fact August sees their return to the road in America. Hopefully, they'll find the time to slot in a few British dates in the not-too-distant future. After all, it's been a long time since they were last here.

Overall, 'Good Trouble' is an album that will delight the fans and the record company alike. Moreover, it'll earn REO a fortune . . .

STEVE GETT



TED NUGENT: mellow mayhem?

APRIL WINE 'Power Play' (Capital EST 12218)

APRIL WINE get harder with every album and they have progressed from 'Wimphem' of the insipid, cloying and downright painful nature (the likes of 'The Whole World's Goin' Crazy') to a full-bodied, full-blooded Heavy Metal sound that writhes and twists in the grooves in a rage of anger, agony and/or ecstacy.

Yet they have missed the mark now by as wide a margin as they did in their early days. The problem is simply that April Wine have over-adopted the chainsaw guitar

KUTS

sound — a sound that is just not suited to this band at all.

Myles Goodwyn possesses a pleasant voice but a pleasant voice is not required with ass-kicking crazy cuts such as are attempted on 'Anything You Want, You Got It' and 'Blood Money'. Myles even goes as far as to highlight his own problem by opening the whole album with the first line of 'Anything . . .' running: 'Are you ready to Rock?/My temperature's hot, babe'. Now Judas Priest's Rob Halford or Kiss Paul Stanley could have made something of that line, but not Myles. Remember how Donington agreed when Myles sang 'I Like To Rock'?!

Let me say that I do not dislike April Wine. In fact their last two albums were both excellent, rocking out all right but never going too far to destroy the essence of what April Wine really is! Significantly, this band comes over best when trying to be smart-arseish because they have the ability and imagination to be successfully ambitious. Calypso chops during 'Enough Is Enough', multi-layered harmonies from 'If You See Kay' and phased drum runs on 'Waiting For A Miracle'.

Take my advice, don't force the heaviness. You're a good enough band on your own merits.

HOWARD JOHNSON

OUTLAWS 'Los Hombres Maid' (Arista import AL 9584)

THE OUTLAWS appear to give an almightly nod of the stetson in the direction of bearded boogie brethen ZZ Top by giving their latest album a Spanish title to match Top's 'El Loco' and 'Deguello'. They say that imitation is the sincerest form of flattery and there's probably a lot of mileage in the statement in this case.

Where the Outlaws score over ZZ, however, is that their sound has that slightly tougher edge to it, rather like Blackfoot, and will be more likely to endear itself to the British public. If only they would get off their butts to do some serious 'foot style touring, then the Outlaws could be big here.

Guitar gross out of the enthralling (not tiresomely endless) ilk is alive and well, I'm glad to report, for Hughie Thomasson and Freddie Salem are more than serious students of the genre and can be guaranteed to set their axes and your ears on fire in every track. Plus point one!

Plus point two is that the Outlaws know how to write a damn good song; witness Freddie's 'Don't Stop' or 'Goodbye'. They've also had the sense to steal the services of America's most talented Hard Rock songwriter, Survivor's Jim Peterik, to help them out on the obvious single, 'Rebel Girl' and to join with Sammy Hagar on 'All Roads' to *their* benefit! Smart boys, these Southerners!

All in all, an excellent Southern album. 'Los Hombres Malo' means 'the Bad Men'. If they mean 'Bad-assed Rock 'n' Roll Men', what more can be said but 'Si, si, Senor!'.

HOWARD JOHNSON

VOLTZ 'Knight's Fall' (Airship AP580)

THIS BAND seem to be harking back to the slightly post acid era (circa 1970), revelling who in all things mysterious and downright weird. Highlight is 'Dorian Grey', a song about the man who invented lifelike paintings, and was almost responsible for the prohibition of morals — don't worry, Dorry, we're keeping up the good work. The ditty boasts a good melody and some tricky guitar work from twin lead Mark Fisher (wtih vocalist Glen Leinster). Even so, Voltz aren't, to be fairly honest, quite ready for the realms of albumdon. Sure it's good to see young bands getting their own thing together, and 'Knight's Fall' boasts two or three good efforts, but if I were spending money on records I think I'd pass on this one. Howsabouts a single boys?

NICK KEMP

THE HUNT 'The Thrill Of The Kill' (PB 6015)

LAST YEAR'S Hunt album 'Back On The Hunt', slipped out on UK release in an almost apologetic manner, with neither promotion nor record industry buzz. So let's hope that the same fate does not befall 'The Thrill Of The Kill', a more than worthy follow-up to that fine first release.

'Show The World' opens the new album with a rock hard edge and typifies the sound which The Hunt have trademarked for themselves — a spacey production, hard driving licks and riffs from Paul Dickinson's guitar, while the bass work of Brian Gagnon is pushed well to the fore. The comparative commercial (yet not artistic) failure of 'Back On The Hunt' has patently hardened this three piece's determination to succeed, for the number's multi-tracked and multi-repeated chorus consists of the-energetic chant: 'We're gonna shoowww the world'. They sure mean it!

'The Thrill Of The Kill' maintains its high standards throughout as it is one of those albums such as Kiss 'Unmasked' or Angel's 'Sinful', that grabs you with its power and melody and simply will not let you go! It can be moody and introspective on 'You In The Night' or outrageously up-front and rockin' on the remake of Arthur Brown's 'Fire', complete with crackling Boy Scout campfire effects! Marvellous stuff!

Dickinson, Gagnon and final band member, drummer Paul Kersey, are all technically sound musicians and have the rare ability to stamp their own individual styles onto what are already strong songs.

'The Thrill Of The Kill'? Well, they've slain me already!!

HOWARD JOHNSON

BITCHES SIN 'Predator' (Heavy Metal Records HMR LP 4)

BITCHES SIN!! Aaaargh! Kerrang! That name — it's *sooo* heavy. They've just gotta be good. One problem — they aren't! In fact, Bitches Sin are useless, garbage material. They can't play, they can't play, they can't sing, they can't produce and they sure as Hell can't write a good song!

I've heard the likes of 'Runaway' (yawn), 'Looser' (snore) and 'Riding High' (oh, the tedium) a hundred, nay a thousand times before and I've never been turned on to them. It's the same old beats, the same old ideas. God, it was hard to sit through this album, but I managed to and deserve a medal for it. If this is what Heavy Metal's all about, then I'm a futurist! Oh, the shame!

'Fallen Star' is average for its harmony guitar, but that's the best I can do for you lads. Ain't life a bitch!

HOWARD JOHNSON

APRIL WINE: don't force it!

motörhead

PIC BY GEORGE BODNAR

KONCERTS

ELECTRIC GYPSIES — Marquee

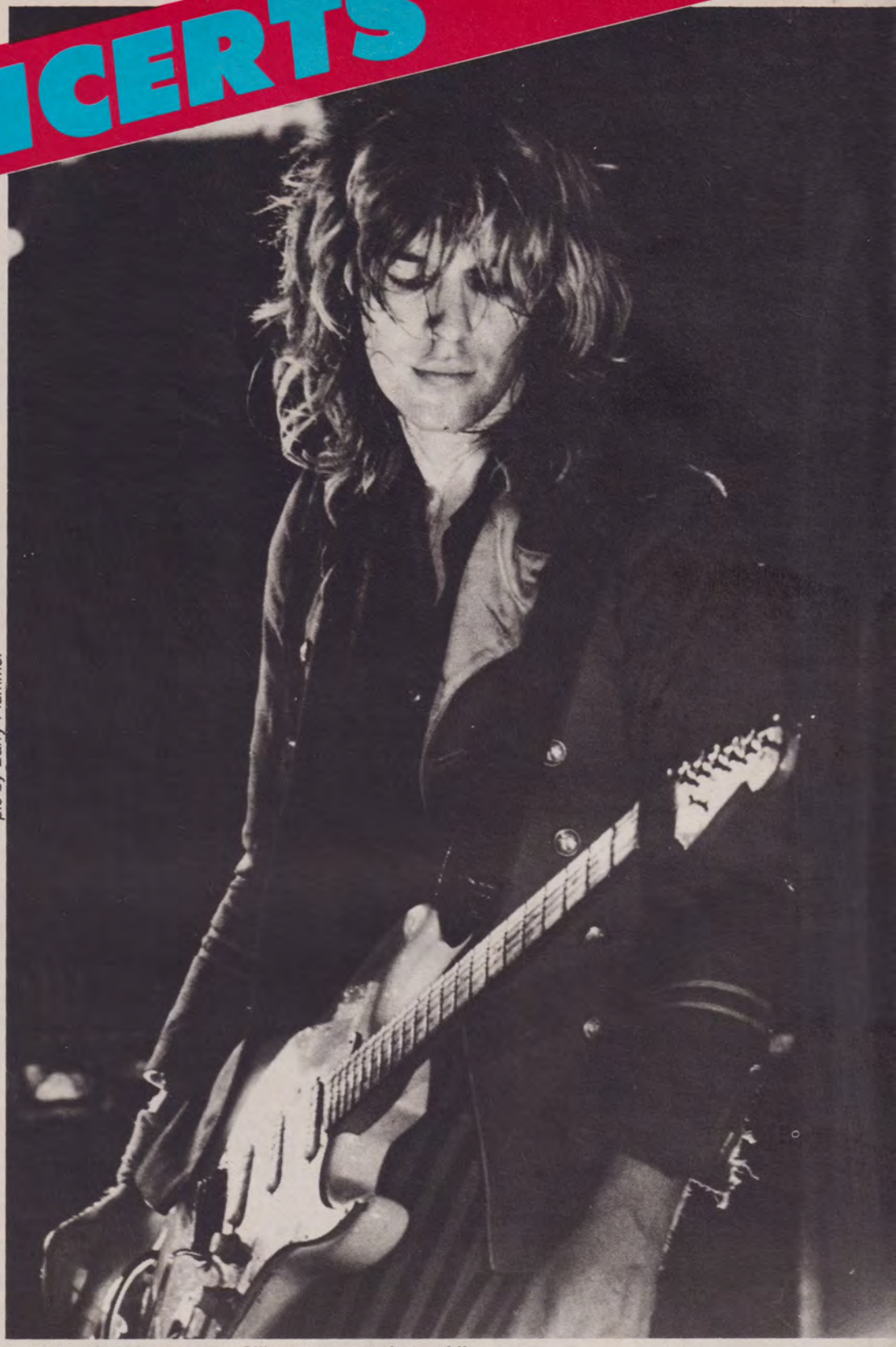
AT LAST, the perfect guitar anti-hero — theRy Cooder of the denim-and-leather brigade. For the entirety of his soirée with Ian (the longest hair in Christendom) Gillan, rock was missing a true artiste but now, with the Electric Gypsies, it won't be long before that lost time is made up. All those who have dismissed Bernie Torme's 'Turn Out The Lights' LP on the strength of one listening, will be eating their words faster than Billy Bunter in a cake shop!

With ex-Bethnal bassist Everton Williams and stand-in drummer Frank Noon (on loan from Stampede) the Electric Gypsies are one hell of a formidable force. With this gig they've proved beyond doubt that it's more than just an ex-name guitarist flexing his ego. Sure, if it hadn't been for his stint in Gillan, it would have been a lot more of an uphill struggle for Bernie, but then I don't believe that anyone thought he joined forces with the ex-Purple for musical reasons. Even so, he still managed to throw in 'No Easy Way' as a 'gesture' to the Gillan fans in attendance.

Electric Gypsies aren't just Bernie Torme and a backing band. Everton's bass playing is just as important as Bernie's guitar, filling out the rhythm while Bernie lays down all the clever stuff.

As for the problem most trios suffer from, namely the least terrible singer handling vocals, Bernie has always been a fine vocalist and despite his legendary stammer, he has no trouble with the machine-gun-pace vocals of 'Lies' or the soulful delivery of 'Getting There'. Is it Heavy Metal music? Well, anyone who only listens to HM doesn't like music as far as I'm concerned and **music** is this band's strength. So if the cap fits, wear it.

GEOFF BANKS



pic by Barry Plummer

BERNIE TORME: yesterday Gillan, tomorrow the world!

J GEILS BAND Wembley Stadium

WHEN THE Stones recently rolled into Wembley Stadium for their two sell-out concerts, quite understandably, all eyes and ears were focused firmly upon the performances of Jagger and the lads. Unhappily, though, opening act J Geils Band elicited minimal attention from the media.

As it happens, they are an extremely good rock'n'roll group, who are currently enjoying considerable success with their 'Freeze Frame' LP. Their history dates back many moons and in the last couple of years they've released other fine albums such as 'Love Stinks' and 'Sanctuary' — both sadly under-rated packages.

On the eve of the Wembley shows, Stones' guitarist Ronnie Wood has told me: "I'd hate to open up for the Stones — it's not an easy job. Journey played some dates with us in the States and the audience hated them. They had the number one album at the time, too!"

Nevertheless, the J Geils Band fared extremely well. Far from being canned off-stage, they held the attention of the audience with little difficulty. The success of 'Centrefold' in this country aided their acceptance but basically they won through by delivering some high quality material. However, one couldn't help feeling that the reaction would have been much stronger had the crowd been better acquainted with the songs.

What the J Geils Band should now do is to return to Britain as soon as possible and capitalise (no pun intended on their record label) on the incredible exposure they've attained. Otherwise, one can't help feeling that interest in the group will soon wane.

STEVE GETT

STRAY
Marquee

IF ROCK 'N' ROLL is the ultimate drug, then there is no hope of rehabilitation for Stray. These four rockers have been poinding out their own brand of down-to-earth Heavy Metal since the riff was invented, it seems — and it's strictly no-pretentions fodder. You won't catch Stray within a mile of a flash bomb for sure. Yet there were enough diehards in evidence to create a fair Rock atmosphere which Stray thrived on.

'Houdini' opened the set to a great deal of hue and cry while Del Bromham soloed so hard that it made his hair fall out (only joking, Del). Meanwhile Gary Giles and Steve Gadd simply got on with the process of making music with the minimum of fuss while Ritchie Cole beat his kit with precise fury.

Highlights of the set were 'Leave It Out', 'All In Your Mind' and 'Pretty Thing', therather demented encore, which featured a '60s acid casualty doing his bit on stage with the aid of a pair of castanets and a Pied Piper-style flute!! Well outrageous, which is not what Stray could be described as. They are solid, workmanlike and professional. What's more, they sure have stamina!

HOWARD JOHNSON

MORTAL DISGUIZE
Mad Hatters, Luton

I'VE ALWAYS maintained that fast, rowdy rock'n'roll is the only music that's gonna survive the current, past and future bogged-down state of this glorious (?) music scene. Mortal Disguize, whilst still in their infancy, are surely able to fulfil my prophecy.

They're not exactly selling out Hammersmith yet, but in their home town, the band have the dubious status of local 'superstars'. Not really surprising for the set consists of an hour of the finest in rock music. Both self-penned numbers ('You'll Never Know When' being the highlight) and covers like the New York Dolls classic 'Trash', and Del Shannon's 'Runaway', both given an electrifying workout, the latter having the first airing to these ears since The Saints (Australia's foremost rock'n'roll band of the '70s) blasted the Roundhouse open in 1977. And even songs written exclusively for the band like 'Jimmy Brown', penned generously by the infamous Gary Holton, who is currently knocking 'em dead in Norway (?!).

But the most prominent factor of Mortal Disguize is vocalist Keith Price, off-stage a quiet, reserved piss-artist, but when unleashed from his cage to grace a stage, a Jekyll & Hyde transformation seems positively tame by comparison. Climbing up whatever is available — lighting rigs are in fact playground climbing frames to this man — Keith growls and bellows his way through a stomping, loud set that invokes mucho dancing. Mortal Disguize are playing a few London shows in the near future, and they're on at the Mildenhall Festival where I can guarantee they'll give Saxon a good run for their money ("Who won't?" I hear you asking). But really, this band are gonna be bloody enormous and I'll almost stake my illustrious job on the line for that. You'd better start worrying about my pension, lads, eiher that or don't let me down!

NICK KEMP

WHITE SPIRIT
Assembly Halls, Tunbridge Wells

CONSIDERING the Assembly Halls hold about 2,500 riotous punters, one could be forgiven for thinking White Spirit were taking on something a little bit beyond their depth. I certainly did until I saw the banner outside the hall proudly declaring Tonite The Radio Caroline Roadshow, aha . . . that bastion of cardboard guitars, rock'n'roll and grown men making absolute twats of themselves.

White Spirit were the main attraction but it's obvious the sight of Caroline DJs jumping about like overgrown Angus Youngs that attracts the adolescents. Geoff Banks (you now owe me a name check, mate) was standing to my left and he remarked that it looked like Satruday morning pictures. He was probably not far off the mark.

Anyway, down to the business in hand, and it's time to dissect the charms of a new-look White Spirit. Free from the Neat/MCA contract, the band are airing a number of new ditties for inclusion on their forthcoming album, to be released on a 'major' label.

The striking factor of the band is new vocalist Brian Howe, who rocks around the stage like a methedrine metronome. But while having a remarkably good voice, Howe does seem to attempt to take the vocal chords to a limit way past his capabilities. However, a naff PA took its toll on all concerned so I'll overlook that one this time.

White Spirit are still having trouble securing a reasonable London gig — The Marquee, in their infinite wisdom, don't rate the band as a viable headliner — but with the advent of a new album and, if this showing is anything to go by, a dynamic live set, it won't be long before they regain the respect the band had prior to the departure of Janick Gers to Gillan.

NICK KEMP

GRAND PRIX
Marquee

THE MARQUEE held its usual sweaty atmosphere with ease during Grand Prix's return to their second home, and the event was marked by the presence of more stars than you could find on an Argentinian general's chest.

Not wishing to disappoint, Grand Prix proceeded to remind all who may have doubted the band's staying power that they are a lasting entity. To open with three new numbers is ambitious to the point of stupidity, but the five-piece carried it off with complete conviction.

Song titles eluded my ears due to the gabbled introductions from the Irish lilt of vocalist Rob McAuley, who spent a good deal of the evening cursing both RCA and rail chief Ray Buckton (who had the audacity to call a strike on the same day as the gig!). What I can report however, is that the new songs are very inspiring, moving more successfully into the realms of US Pomp Rock.

Songs from the newly-recorded demo were given extensive airing — 'Give Me What's Mine' evokes prime-time Styx in a marvellously-melodic harmony line which has immediately laid roots in my brain. 'Shout' is a singalong live number which worked to excellent effect. Ripping off Billy Squier's 'The Stroke' to an unprecedented degree (and Billy himself stole the song from his own 'The Big Beat' number from 'Tale Of The Tape') the chorus of "shout — turn it up *louder*!" met with distinct decibel approval.

The future looks promising if Grand Prix can shake off their last company traumas, but the past was also well catered for at this gig, making me realise that when this band get it together, they are devastating. 'Heaven To Hell', 'Relay', 'Tough Of The Track' and 'Westwind' peak at Pomp perfection — Grand Prix could do so well in the States, you'd better catch 'em quickly before they make a permanent move there!

HOWARD JOHNSON

KISS ORE GIRL-SCHOOL
in the next KERRANG!

pic by George Bodnar

GRAND PRIX: watch out, Styx!

ARMED & READY

More new bands to watch out for

Bands interested in appearing in the Armed and Ready section should send a record or tape, photo (preferably black and white) and relevant details, including contact number/address, to Armed and Ready, Kerrang!, 40 Long Acre, London WC2.

AMERICADE

LOCK UP your daughters, hold your horses; the year of the red, white and blue has arrived. In true American spirit and colour Americade are set to devastate our land in the same way Van Halen did not so many moons ago. In the words of head singer P. J. de Marigny, Americade are "Music Made For A Show".

This four-piece rockforce don't simply provide raucous Heavy Metal but an American Metal Extravaganza. Along with vocalist P.J., the rest of Americade consists of Gerald de Marigny on lead guitar, Nick Sadano on bass and Walt 'Wildman' Woodward III on drums, the latter two hailing from New Jersey band Rachel who have seen their vocalist Rhett Forester go to Riot.

Americade posses one of the most stunning stage shows in existence with drummer Wildman Woodward entering the stage in a cage and within one glimpse of his presence can melt even the coldest hearts of an unfamiliar audience.

They've been exploding local New York halls to sawdust, with destructive mega-classics such as 'Go For Your Guns', 'On the Prowl' and 'Runnin' Scared' all penned by guitarist Gerard de Marigny. The band refuse totally to resort to any use of cover versions and see themselves as New York's answer to Van Halen. Check out Wildman Woodward in the above photo, giving Dave Lee Roth more than a run for his money.

They've built their own 16-track studio and have recorded a phenomenal demo tape.

For further info write to: Phil Dibenedetto, c o Zig Zag Records, 2301 Ave. U Brooklyn, New York 1129 US.— SAMMY GEE.

BUFFALO

BUFFALO is a truly horrendous moniker, conjuring up the worst of NWOBHM cliches and attitudes, and I would strongly advise the guys in the band to induce a name change or be pre-judged with all the wrong ideas by a vast amount of punters.

Yet the band is not, in fact, a raucous, unprofessional, sexist group of upstarts, but rather four experienced musicians with a penchant for hard, tuneful songs. They now have little to do with the dreary 'Battle Torn Heroes' song which appeared on the worst compilation album ever — namely 'New Electric Warriors' and as a single on Heavy Metal Records.

The current line-up of Buffalo is: Mick Priestley on lead guitar, vocalist and guitarist Mick Bailey, Gary Short on bass and newest recruit, drummer Gary Taylor, while the next recorded piece of Buffalo is due in June on the Heavy Metal label once more. The release will be a single, namely 'Mean Machine' 'The Rumour' but as Mick Priestley explained, it is rather a false representation of Buffalo:

'The single was put down a long time ago with our old line-up so it has little to do with the current Buffalo. Our last demo is far more relevant.' This five track demo is a vast improvement on previous band output, containing solid rock songs such as 'Detroit Motor City', 'Back To The Wall' and the old Spencer Davis Group chestnut 'Gimme Some Lovin' ' and while it wouldn't set the world on fire, being dismissed by more fashion conscious people as dated and irrelevant, I *know* that it would appeal to many an HM disco-goer. HM disco fans are not A&R men, however, as Mick has discovered.

'We were very pleased with the demo and sent it off to twelve different A&R departments with high hopes. So far we've heard nothing. They haven't even had the decency to return the tape. It seems to me that if you don't mention devil worship and that kind of demonism in your songs, then you can't get anywhere!

'Another blow to us was that we were due to record an album for Heavy Metal Records titled 'In The Flesh', but now the owner of the label has said that he doesn't like the material, so we may not be able to go ahead with it.'

Mick is genuinely perplexed at this negative response but doggedly refuses to give up:

'We keep gigging around our home areas of Manchester and Blackburn and hope that something will turn up. We've had good reactions in the past and useful support slots have come our way, such as with Motorhead, Gillan and The Pirates. We own six tons of gear so we have the potential, and we may be going to Canada for seven weeks' work soon'. Are you listening A&R men?

Contact Mick Priestley at 1 Exchange Street, Accrington, Lancashire, BB5 0LT or 'phone him on 0254 32880 — HOWARD JOHNSON

THE LIFE OF BRYAN

BRYAN ADAMS in the flesh looks vastly different from the Bryan Adams on the cover of his excellent 'You Want It, You Got It' album. More jaded and tired would sum it up – more road-weary after an exhausting nine months on the road in Canada and the States.

"We did a lot of dates with Foreigner, Loverboy and the Kinks, touring our asses off and playing every US city except for LA. We released the album in the States last July, but it didn't really happen until January. It was amazing to watch it go then and it's still doing really well on the airplay charts. They play the shit out of it there, so this LP's broken me Stateside and has given me a good base to work from."

Bryan Adams is certainly one of the most successful songwriters of commercial hard rock tunes in the business, having penned numbers for the likes of Prism, Loverboy and Kiss. He does work alone but has penned many of his more successful tunes with best buddy Jim Vallance, whom he has written with for the last five years.

"I only had an interest in music before I started writing songs. I wasn't involved in the business at all but things moved really quickly once I started to pen numbers. I've written songs for 23 different acts and everyone and his dog wants tunes these days! Latest writing work has been for Bob Welch, Kiss and Johnny Van Zandt.

"I do write songs with specific people in mind but that was made easier at first because I knew the bands I was writing for. I gave them the songs I had — which didn't please my management too much. They kept saying: 'You're crazy! Why do you keep giving those great songs away to other people?' It was quite simple, I told them that the rent had to be paid." So how did it come about that Bryan Adams, songwriter extraordinaire, became Bryan Adams, recording artiste?

"Basically, I was asked to record myself and lay down an album. There were also a lot of songs that I'd written that were kinda hard to place, so I figured I'd have a go myself.

"I definitely consider myself more a songwriter than a recording artiste. I just feel flattered that people want me to make records, as it also fulfils a dream of mine. I always wanted to be a member of a group but I never found a band who needed a guy." Do the two sides of your career conflict in some way or is it easy for you to continue to write on the road?

"No. I can't write on the road and as such touring can be a bloody pain. That's not to say that I don't have a great time when I'm on tour — I do. Everything is taken care of for you and you can literally see the world with someone else paying and showing you around. Every time I play in a city, I make friends. Then I move on and when I return I make more friends, so things build up.

"I'm in London at the moment because when I got back home from touring I was *totally* washed out. Nothing was happening when Jim and I started to write and I was getting a little down. the final straw came when I had a car crash in Vancouver recently. I decided that that was it and jumped on a plane to London without telling anyone. Isn't it great when you can do something like that? My office must be furious!

"I believe I've got a lot of potential because I combine Heavy Metal and pop. I can't really help the pop influences because I write strong melodies. It's a new direction that could really be very successful."

New direction I doubt, as Journey and REO have adopted the self-same formula to devastating effect. What do you think you've got, Bryan, that the American meda-outfits lack?

"Simple," he retorts, "Big balls!" Quite!

— **HOWARD JOHNSON**

KILLOWATT

The page that gets into gear

After 15 years on the road, Uriah Heep's new singer Pete Goalby tells Chas de Whalley all he learned in the . . .

. . . SKOOL OF HARD VOX!

"IF I could get away with it I'd never use monitor speakers. I mean, I've been singing rock for almost fifteen years and for the first eight I thought a monitor was someone who gave you the milk at school! But that was back in the days when we were doing seven one hour stints a night in little clubs in Germany and the loudest amp going was an AC30. Now things are a little different. Even with Trapeze I was playing big stadiums in America and you need comprehensive monitoring to be able to hear anything at all. You're not rubbing shoulders with the rest of the band like you might be in the Marquee or somewhere, you see. When Heep were in the States last both Micky Box and Bob Daisley were often twenty feet or more away from me while John Sinclair was even further. All the sounds echo around so much you come to rely on your monitor speaker to give you some idea of where you are*exactly* in a song. But they get in the way and they look terrible to my mind. They make the singer look like he's got no feet and they can be dangerous too. I tripped over one recently at the Mayfair in Newcastle after some joker grabbed my arm and caught me off balance. I cracked a rib. So now I'm working on the idea of getting them off the stage and set into the drum riser. If that's possible.

"In actual fact I don't have a tremendous amount going through my monitors at the best of times. All I need is something to keep me in time and something to pitch to. That generally means the bass drum, the snare drum and a touch of John's keyboards. As well as my voice, of course. But the balance differs from song to song. 'July Morning' is one of the trickiest. I have to know exactly where John is on the intro because my cue is very precise. So I always ask the monitor mixer to push up the keyboards for the beginning of that song. I never need any of Boxy though. He's so loud on stage anyway you couldn't possibly miss him. But we all have different requirements — what I need to hear isn't what Lee (Kerslake) needs, for instance — so our engineer ends up mixing the on-stage sound six different ways. He's worth his weight in gold.

"I always end up singing through a Shure 58 microphone which is a really bog standard model. It's not my favourite particularly — but it seems like it's the one that suits my voice the best under any circumstance. Whenever Heep try another PA company their guys always suggest I try something a little more sophisticated but invariably a roadie will dash on after the first number and replace the fancy job with the old Shure. I have quite a full and rich voice, you see, and the Shure is about the only one to do it full justice because it has a lot of depth to it. Not that I know very much about microphones — I just sing in the end with the silver bell on it and leave all the worrying to the engineers. I don't even know whether they put any effects on my voice out front. There's always a slight delay slapped on it, but that's standard these days. I don't think there's anybody

who sings 'dry' any more. But if they're using Harmonizers or ADT units then nobody's telling me. I'd be able to tell at the sound-check anyway because all those kind of machines would take hours to set up correctly while all I do is literally walk up to the mike, give the engineer a mouthful of abuse and he says 'OK. Why don't you go for one?'. It rarely takes more than five minutes. On the other hand, when we were in the studios recording 'Abominog' it took Ashley Howe, our producer, hours and hours to get a good vocal sound. He used to engineer for people like Queen and IOCC and he learned all sort of tricks like layering voices and so on. At one stage he had me singing through seven microphones at once where I reckon one would have been more than enough. But I had to say in the production, so I kept quiet.

"I was given my head when it came to the actual singing. I think you have to be because there are so many different ways to deliver a song it's best to leave it to the singer's judgement. Of course, if it's one of my own songs then I know how it should go from the start. But if it originated from an idea of Mickey's or Bob's — or anybody else, because we all write in Heep — then they expect me to bend and shape the tune a little. It's like when I write a song I might have a good idea of how the guitar solo should go even though I'm not a good enough guitarist to play it myself. So I tell Micky: 'Look, it should kick off like this and then get bigger. Can you do whatever it is that you do and make the idea work?' And that's the way the rest of the guys approach me with a song. I'm the singer so it's my job to make their tune happen the best. Sometimes, of course, I'll get a bit carried away in rehearsal and John will stop me and say 'No. That bit should be sung the way it was written' and he'll play me the notes on the piano. So I'll sing it how he wants it. I'm not proud. As long as it ends up sounding good and I can believe in it then I don't care one way or another who wrote it or who told me what to sing.

"But I'm a bit choosy about which key I sing in. D and E are my favourites. I don't like A at all because it means I come in at the top of my range and I don't have much left to work with. I can only hit B in my normal voice, you see although on a good night I come in again at D, E and F. But that's not singing, it's screaming. The note doesn't come from your diaphragm, it comes from the throat. That's how Ian Gillan gets so high. But I find if I do it too much it can give me problems with my voice. I don't usually get much trouble at all but when we were in the States we were booked to do about 43 shows in 45 days and we made the mistake of rehearsing the whole show on the day of the first gig. That put a real strain on my voice and after three gigs it was really beginning to croak. After five it had vanished completely. I've never been one to gargle in cider vinegar or any of the other things you're supposed to do to keep your voice in trim but I was desperate. A waitress in Detroit suggested honey and lemon which brought my voice back within an hour so I started taking honey on stage with me. But in the States you buy honey in a little plastic bear-shaped container which didn't look at all rock'n'roll. So I put it in a whisky glass instead. At one gig there was this kid down the front who saw me swigging what he thought was whisky and he kept calling out for some. Daisley saw the joke coming before I did because when I gave the kid the glass he tipped it up, expecting a mouthful of whisky, and got nothing at all for a couple of seconds because the honey's thicker and takes time to run down the glass. Then it poured into his mouth and he didn't know what had hit him. He was spluttering and spitting and we were all creasing up. He looked so funny.

"It's those little things that happens on stage which make a band for me. I get all my best ideas when we're performing. Little ad-libs and throwaways which help you weave the songs into something special. And I reckon audiences like to hear that. It helps set a gig apart from the records although I'm always conscious of straying too far and destroying the song. I sing things in the set like 'The Wizard' and 'July Morning' which I never recorded with Uriah Heep. I regularly go back to the original versions to remind myself of the real tune and to stop myself drifting too much. If there's one thing I hate it's going to see a band who've been playing a song so long that they've got bored with it so they do a wildly different version. I don't think that's at all fair.

"I also hate seeing a band where the singer looks like he's rehearsed all his movements and reads out his comments from a script. That's not rock'n'roll at all. But you do have to have a catalogue of things to say in the back of your mind and certain lines you do use again and again not because they're slick or clever but because they mean something to the band. Like when we were touring the States and we got the news that Randy Rhoades had died. I only met him a couple of times but Bob and Lee played with him for a long time in the Blizzard of Ozz, so they were really cut up. The first show we did after we heard I said, 'We'd like to do one for Randy. It's called The Wizard'. And it seemed so right to say I kept it in for the rest of the tour. But if nobody in the band knows exactly what I'm going to say between numbers they always know what the last word will be each time, because it acts as a cue for the beginning of the next song. Otherwise Micky would hit the opening chords to something while I'm still talking. Or else there would be a pregnant pause. So I'll go 'blah blah blah Run' and it'll be straight into 'Too Scared To Run' and so on.

"But all that 'Are You Ready To Rock?' or 'We can't hear you!' business makes me cringe. Then again it can be difficult to think of something different to do. You can't just stand in the middle of the stage and do nothing. The music is so exciting so you have to move. But it's so hard to be original. My biggest problem is with mike stands. The way they make them nowadays they're either so light you've only got to tap them and they'll fall over or else they're like ton weights and you can't pick them up. I used to walk around the stage with the stand in my hands but people began to say I looked too much like Freddy Mercury or Rod Stewart. So I got rid of it completely and in Trapeze I used to shove the mike down my shirt when I wasn't singing. But that wasn't fantastic either, because the lead kept getting in the way. Ideally I'd like to get a radio mike. Then I could walk anywhere and not worry. I could even go out the back for a pee in the middle of the set and still keep singing!"

SPIDER: Status Who?

pic by Peter Stanway

SPIDER ARE an honest, hard-working Liverpudlian quartet who fulfil every ideal that was ever imagined of BOOGIE!

While Krokus and AC/DC have their 'boogieing brains' lodged firmly in the heavy metal camp, and Status Quo continue to produce an empty — though sometimes enjoyable — pastiche of the music, Spider are probably the only true purveyors of blues/boogie, as it should be played.

"We get a lot of people coming up to us after gigs telling us that we're the only real boogie band going nowadays," states bassist, occasional vocalist and band leader Brian 'Bugs' Burrows.

"They say it takes them back to the day when Quo released 'Piledriver' and how they wish that Quo were still doing that kind of thing. It's nice when people say things like that but we don't consider ourselves as just an imitation of Quo. In fact, I don't even think our album sounds like Quo. You've heard a tape of it, do you think it sounds like them?"

Having listened to Spider's forthcoming 'Rock'n'Roll Gypsies' debut, my answer is a rather blunt monosyllabic **'Yes'.**

Undeterred, Brian continues: "Well I'll tell you one thing — we've never even seen Quo in the flesh. I won't deny that we're not influenced by them, but we're not simply a Quo rip-off act."

Clearly Spider are eager to quell the comparisons with Rossi and co, but one wonders who they might cite as direct musical influences. Curiously enough, Eddie And The Hotrods no less, as blond axeman Sniffa Bryce explains.

"We saw them in Liverpool about five years ago and what really impressed us was the fact that the music was so fast. We'd seen nothing like it before and thought that was definitely the way to do it."

Has life as an HM band been difficult in Liverpool?

"Well, it's a city full of futurists," declares Sniffa. "By that, I don't mean that there are no rock fans around, but rather that they're 'strangled' by all these kids with daft haircuts who think that picking out a bass line on a synthesiser with one finger is an art! Those sort of people are very into 'art'. You know, the less you can play, the more of an artiste you are."

Consequently Spider were forced to break-out and hit the road, which brings us to the subject of their legendary tour bus. In fact, this interview is taking place within the luxurious confines of the Spidermobile — and believe me readers, 'luxurious' is no piss-take! The band are obviously well and truly pleased with their latest 'house-on-wheels', which took over from 'Valhalla', featured in issue No. 4 of Kerrang!

"We spent about six days working on the bus before our last tour started. We were working literally 'round the clock' to get it ready in time. We had about three or four hours sleep each per day, but it was worth it as you can see."

Gazing around the interior, I'm most impressed. Eight comfortable seats for sight-seeing, smoking, playing cards and generally relaxing. Further back, in the sleeping quarters, there are four bunks with sink and cooker close at hand. Finally, the rear end of this modern day wonder is designed to accommodate all the band's gear!

"There is just no way that we could have done all the tours that we have without these buses," I am informed. "The hotel bills would have meant that we would never have been able to afford the new PA we've just bought outright — and we're still in debt!"

Be that as it may, 'Rock'n'Roll Gypsies' should soon be available in your local record store. After my 'sneak preview' I concluded that while Spider's new elpee holds few surprises, it should certainly endear itself to every fan of fast'n'furious boogie, played as it should be — no frills and absolutely no pretentions. 'A.W.O.L.', 'Them That Start Fighting Don't Fight' and 'All The Time' will delight you I'm sure — if you have this specialised taste. And if not, well . . .

As to the future, Spider promise: "We'll be touring all over the place as usual, so that people can see what we're about. It's all about enjoyment as far as we're concerned, although we'd like to make money to be comfortable, which we aren't at the moment! We'll be off to Europe as well, so that should be a laugh!"

A trip to a Spider gig can certainly be recommended. Give 'em a try — they'll boogie your blues away.

HOWARD JOHNSON

SPIDER

DOKKEN

Based in L.A., Dokken caused a reasonable stir with their first U.K. album release titled 'Breakin' The Chains'. Yet despite residing in the States, band leader Don Dokken has strong German connections. Not only was he discovered by an enthusiastic German talent promoter but he has also contributed backing vocals to the last Scorpions opus, 'Blackout'. Dokken hope to visit England shortly to play selected dates and tie up a major management deal so keep an eye out for 'em . . .

ADJE VANDENBERG

Keeping the Euro-Metal tradition alive and well is new Dutch Metal troupe Vandenberg. Adje Vandenberg, formerly of Teaser, is the resident axe hero and seems to cut all the right poses. The band's debut album is set for release in this country late in August on the Atlantic label and, interestingly enough, was recorded at Jimmy Page's own studios. A Kerrang! sneak preview can reveal a classy record, full of Schenkeresque guitar play and well worthy of attention.

PIC BY GERRARD RAPPARD

STRIKTLY FOR KONNOISSEURS

SAMMY GEE exhumes five more muthas from the metal mausoleum...

BEDLAM
Bedlam
(Chrysalis CHR 1048)

FORMED in 1973, Bedlam lived a very short career in which time they produced one classic album before biting the dust. The main focal point of concern for today's konnoisseurs, will be the presence of Cozy Powell in his usual role as the skin-beating force behind the band. With brothers Dave and Dennis Ball on Guitar and Bass respetively, and finally Frankie Aiello, a vocalist with an extraordinary power range, who recently cropped up on Cozy Powell's recently released 'Tilt' album. So here you have a precis of a band who many have regarded as the closest any band has got to being a second Led Zeppelin.

Vocalist Frankie Aiello has a voice with such withstanding power, that can stretch too far and far beyond. It comes alight on 'Set Me Free' with Cozy's familiar pounding a rocking delight.

The two classic tracks are the 'Beast' and 'Putting On The Flesh'; two slow doomy pulsating numbers both which penetrate deep into the mind without forgetting the hard hitting urgency built around both these tracks.

Bedlam show an immense amount of versatility from touching ballads 'Sarah' and 'Looking Through Love Eyes' through to 'Hot Lips' with its slight-edged funk guitar. Not forgetting the very commercial 'Sweet Sister Mary'.

An unforgettable album, from a band who were so sadly forgotten, so quickly.

YESTERDAY AND TODAY
'Yesterday And Today'
(London PS 677)

YESTERDAY and Today now are familiarly known as Y & T, have just completed a phenominal minitour over here and with their fourth album due out very soon, it won't be too long until they reach megastardom status along with their other Californian compatriots Journey and Sammy Hagar.

British fans were treated to a rare show of endless energy and raw guts, and were given a special rendition of a song called 'Beautiful Dreamer' taken from this, their first album recorded back in 1976.

Compared to last year's 'Earthshaker', this album lacks its energy, pace and excitement but was a marvellous, blending taster of what was to come. It enticed a high variety of influences from the Stones-sounding 'Alcohol' through to slight Hendrix-tinges on 'Game Playin' Woman'.

Dave Meniketti displays one of those rare distinctive voices fully displayed on the opening track 'Animal Woman'. The band themselves show their strong togetherness with some fine harmony work on '25 Hours A Day'.

Side two provides you with more reminiscent examples of their current sound like the two hard core rockers 'Come On Over' and 'Earthshaker', ready to shatter your speakers at ten paces.

STARZ
'Coliseum Rock'
(Capitol ST11861)

MANY people have regarded Starz as being one of the greatest bands to have never visited these shores, and on the strength of this, their fourth and last platter, it's sad so many British rock fans were never given the chance, to witness a devasting band.

With Michael Lee Smith on vocals, Starz had a singer creating a golden dream with his pure all-American voice discovering all the goodness and sweetness in life. Take a listen to 'So Young So Bad' and 'Last Night I Wrote A Letter' two glorious pieces of C.M.M. (Commercial Melodic Metal), ready to be blasted out over your car stereo as you cruise down the highway.

A lot of rocks' experts have compared Starz to Kiss, but this album show the bands originality to its fullest entirety. A feast for ears awaits on the tasteful instrumental 'Coliseum Rock' showing tremendous duel axework between Richie Ranno and Bobby Messano. Pausing for a touching ballad on 'My Sweet Child', Starz find their Rock 'n' Rolls again on exasperating rockers 'Take Me' and 'Don't Stop Now'.

An album which blends and delivers in a true style now adapted by so many of today's growing stream of American heroes.

PIRATES
'Skull Wars'
(Warner Bothers KS6468)

BEFORE I start getting knocked around for being so Americanised, let me mention that if ever there was a guitarist's guitarist then it was Mick Green from the Pirates.

Originally formed way back in 1960 and disintegrated after the death of Johnny Kidd in 1966, they reformed in 1977 only to call it a day once again late last year, turning their original brand of 'sixties rock 'n' roll to a very seventies meatallized brand.

This being their second album and was released in early 1978. There will be those who were fortunate enough to catch them on AC/DC's 'Highway To Hell' tour.

Now Mick Green has developed a unique technique which enables him to play lead and rhythm guitar at the same time — a perfection yet to be equalled. Tracks like 'Johnny B Goode, 'Good', a Quo-style boogie romp with vicious light-fingered guitar work leading onto a roaring "live" rendition of 'Johnny B Goode', crucifying Hendrix's version on style and originality. The way he bends and stretches his fingers across the fretboard with astonishing speed leaving Eddie Clarke and Friends far, far behind. Blinding solos on 'Talking About You' and 'Four To The Bar' would make anyone's pacemaker erupt.

With Johnny Spence, bass, and drummer Frank Farley here's an album full to the brim of honest, no-nonsense rock 'n' roll. One of the most tightest rock 'n' roll units around who never got the recognition they rightfully deserved.

BLACKFOOT
No Reservations
(Island Antilles AN7076)

AFTER so recently having stormed the Queen's troops with their confederate onslaught, Blackfoot have now established themselves as a leading powerforce in Rock 'n' Roll today. Thoroughly deserved after years of hard graft, Blackfoot have finally come out of the Lynard Skynard stable and have grown to hold their own.

This being their debut album released back in 1975 has now become something of a collectors' item, and is now selling extremely well as a high-priced import, due to Blackfoot's sudden wave of success.

Even though released many years ago it still displays Blackfoot's deep southern roots to their highest strengths. Their ability to combine strenuous slide runs with a hard core backbeat is fully exploited on tracks like 'Indian World' and 'Not Another Maker', which also shows the band's fine ability for melodic harmony work.

They cut it loose on 'Born To Rock 'n' Roll' and soften up the pace on 'Stars', a haunting ballad. As with every Blackfoot album, there is always the one masterpiece, and those of you who've adopted 'Highway Song' will find all those pleasures recreated on 'I Stand Alone' ending with Ricky Medlocke and Charlie Hargrett soaring away with some frantic duel axe work.

The beginning of a long career to last for many years to come.

ANGEL

NUGE-ANT!

Did you ever think you'd live to see the day when Adam Ant would appear in Kerrang!? No, well here we see the young lad with none other than the wild man of Metal himself, Ted Nugent. Is ol' Ted considering enlisting Adam for his new line-up? Somehow we doubt it . . .

PIC BY BARRY LEVINE

ANGEL

discography

'ANGEL'
(Casablanca [France] CBLA 71009) 1975

Originally known as Sweet Mama From Heaven, Angel signed to Casablanca in 1975 on the recommendation of Kiss's Gene Simmons. The line-up comprised Edwin Lionel 'Punky' Meadows (guitar), Frank DiMino (vocals), Reg Giuffria (keyboards), Mickey Jones (bass) and Barry Brandt (drums), all of whom had known each other for many years.

Barry and Punky had played in a '60s pop outfit named Cherry People, while Frank had played in Max with Barry and Mickey. Meanwhile, Jones and Meadows were also members of Daddy Warbucks — later shortened to Bux, who recorded on album, 'We Come To Play' on Capitol . . . most confusing!

Yet everything came together for the debut Angel album — a true masterpiece of 'Pomp Metal'. Lyrics were vaguely 'sword and sorcery' connected and suited the atmospheric feel of the songs, created mainly by Greg's swirling keyboards. The songs were complex and lengthy, yet always melodic.

Check out the all-time classic 'Tower', together with 'Broken Dreams', 'Mariner' and 'Sunday Morning' — then start a frantic search for this French import! Frank's stunning vocal range and the almighty drumming from Barry make agreat album mindblowing!

'HELLUVA BAND'
(Casablanca CBC 4010) 1976

A year passed and 'Helluva Band' appeared, depicting Angel on the sleeve in all their white satin 'Wimphem' wear. Marvellous stuff!

The style of this album was again in the vein of 'Angel' — complex and strictly non-commercial. Those of you who pass Angel off as leotarded puffs playing pop music should listen to 'The Fortune', an epic of the most grandiose proportions, filled to the brim with heavy, heavy guitars, rampant keyboards and a voice that seems to know no limits. Call Yes pretentious? Angel could've wiped the floor with 'em on this little gem!

Unfortunately, the rest of the cuts don't impinge on the brain as much as the aforementioned 'The Fortune'. Maybe Angel were tired after having been on the road virtually since the first album's release and they were possibly daunted by the prospect of having to better their exceptional debut, but 'Helluva Band' loses out on songs.

The playing is again brilliantly executed but the whole feel of the album is somewhat hollow and aimless. Punky's solos go overboard on the likes of 'Mirrors' and 'Dr Ice' and it seems as if the reason for doing so is lost. A treadwater mark for the angelic ones.

'ON EARTH AS IT IS IN HEAVEN'
(Casablanca CAL 2002) 1977

This third album marked the introduction of Angel's incredibly-clever logo, designed by one Bob Petrick. The band's name can be read either the right way round or turned upside down. Ingenious! In addition, 'On earth . . .' showed the first signs of the musical change which Angel would adopt more wholeheartedly in future.

The opening cut 'Can You Feel It', while retaining a heavy edge, was more reliant on straight-ahead rhythm and melody, with no drastic tempo changes or far-ranging keyboards.

Perhaps this stylistic alteration was induced by new producer Eddie Kramer, who took over from Derek Lawrence and Big Jim Sullivan from the first two albums, as lyrics began to take on a Kiss-style 'chicks and sex' angle (Kramer had just produced 'Rock And Roll Over' for the mascara men).

The 'new' Angel definitely produced a superior record to 'Helluva Band' here — the likes of 'Telephone Exchange' and 'Just A Dream' saw to that, but Kramer's production strangely leaves much to be desired, especially on a drum sound that is muted beyond belief! Angel were still finding their way to a style which was to be revealed in all its glory on the next LP.

'WHITE HOT'
(Casablanca NBLP 7085) 1977

The second release of 1977 heralded the first appearance on vinyl of Felix Robinson, who replaced Micky Jones on bass — possibly because he was better looking and fitted into the new Angel teen-dream concept more precisely. Eddie Leonetti took the production credits and pushed the top pretentions within the band to the fore.

This was certainly a wise move, forcing the writing team of Meadows-Giuffria-DiMino to focus on their aims more clearly.

This was certainly a wise move, forcing the writing team of Meadows-Giuffria-DiMino to focus on their aims more clearly. The band were still Hard Rock, make no mistake, but they were now more accessible, laying themselves open to singles success. In fact, the ploy worked to a certain extent as Angel scored minor US hits with 'Aint Gonna Eat Out My Heart Anymore' and 'The Winter Song'. These two songs and 'Stick Like Glue' introduced a new kitsch to the Angel armour.

I would go as far as to say that 'White Hot' contains some of the finest moments in US Hard Rock ever. Listen to 'Don't Leave Me Lonely', 'Hold Me, Squeeze Me' and those two singles and I'm sure you'll be convinced. Heavy Rock that your girlfriend would love you for playing — so imagine the possibilities.!!

'SINFUL'
(Casablanca NBLP 7172) 1979

After a slightly protracted absence from the recording scene, Angel returned to vinyl action with what is without doubt the finest slab of Metal/Pop ever laid down. While New England and Cheap Trick came close to perfection in the field with their 'Walking Wild' and 'Budokan' albums respectively, it was Angel who actually attained that level.

It is hard to believe that every single track on an album can be perfect, but his is how 'Sinful' strikes me. Leonetti again handles production and the likes of 'Waited A Long Time', 'Don't Take Your Love' and 'You Can't Buy Love' really defy description.

Now I'm certainly not saying that this is the heaviest Metal album ever, nor is it the loudest, the most gross or the most outrageous! Yet I would be sorely tempted to name 'Sinful' as the best Heavy Metal album ever, and when we consider how many great albums there have been, that is sticking the old neck fairly heftily outwards.

Jusification of the claim lies within the fact that the proof of the pudding is in the eating, and here I am, three years after first lending ears to 'Sinful', still playing the album regularly and always loving it.

'LIVE WITHOUT A NET'
(Casablanca NBLP — 2 — 7203) 1980

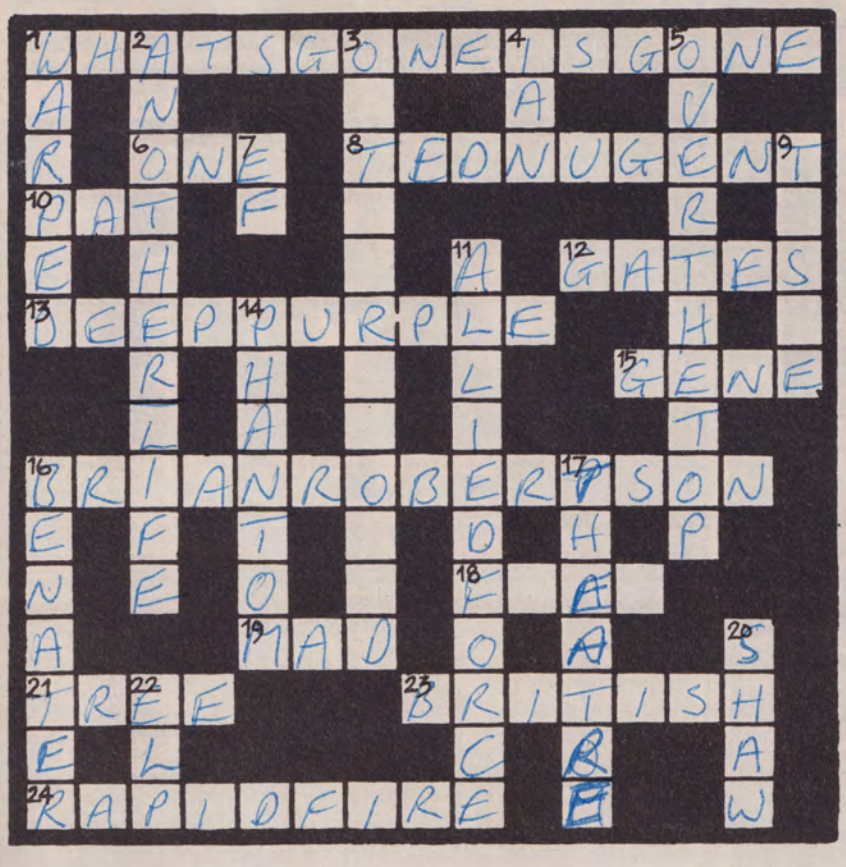
And so to 1980, and what proved to be Angel's epitaph. Perhaps this album appeared as a desperate bid to gain some sales, as Kiss's equivalent double live 'Alive!" album had. The problem wih 'LWAN' was that it was recorded on the 'White Hot' tour and as such contains only one track from the magnificent 'Sinful' — namely a vastly inferior version of 'Wild And Hot'.

Many of the versions of original numbers are in fact improved here, but had Angel thought more carefully about this album, they may have finally cracked America. Tunes from 'Sinful' and three or four new numbers could have turned a good album into a great one, especially when one considers '20th Century Foxes', the only new original number here. The song was recorded to accompany the film 'Foxes' and was a stunning answer to Kiss's 'I Was Made For Loving You'. If Angel's songwriting was progressing at this rate, who knows what they might have achieved?!

As events worked out, Angel were dropped by Casablanca in 1980, just as they were negotiating to support Kiss in Europe and finally split in 1981. All that remains is six albums and a tremendous potential that was only just reaching fruition. Angel were a truly inspired band — see for yourself.

HOWARD JOHNSON

KERROSWORD! by Sue Buckley



ACROSS

1 Gamma's version of 'Don't Cry Over Spilt Milk' (5,4,2,4)
6 How many vices at a time for Krokus? (3)
8 Once an Amboy duke (3,6)
10 & 16 Treat her right (3,7)
12 Rainbow's entrance to Babylon (5)
13 They wrote a concerto for group and orchestra (4,6)
15 Kissable Simmons (4)
16 One with criminal tendencies (5,9)
18 They had a heavy sob (4)
19 Could describe 8 across as axe man (3)
21 One planted by Rush (4)
23 J. Priest's steel (7)
24 It pounds the world like a battering ram (5,4)

DOWN

1 Bent Blackfoot (6)
2 Iron Maiden's previous existence (7,4)
3 Bouncy Box (2,3,7)
4 Paice/Gillan (3)
5 A Cozy classic (4,3,3)
7 Two letters for a band (1,1)
9 A sample of Rory? (5)
11 Singualarise Triumph's combined army (6,5)
14 Iron Maiden saw one at the opera (7)
16 See 10
17 Heavenly US Playhouse for Styx (7)
20 . . . and this Tommy played there (4)
22 Some H.M. freaks still rate 'em (1,1,1)

Solution on page 46

WIN ROB HALFORD'S TOUR JACKET!

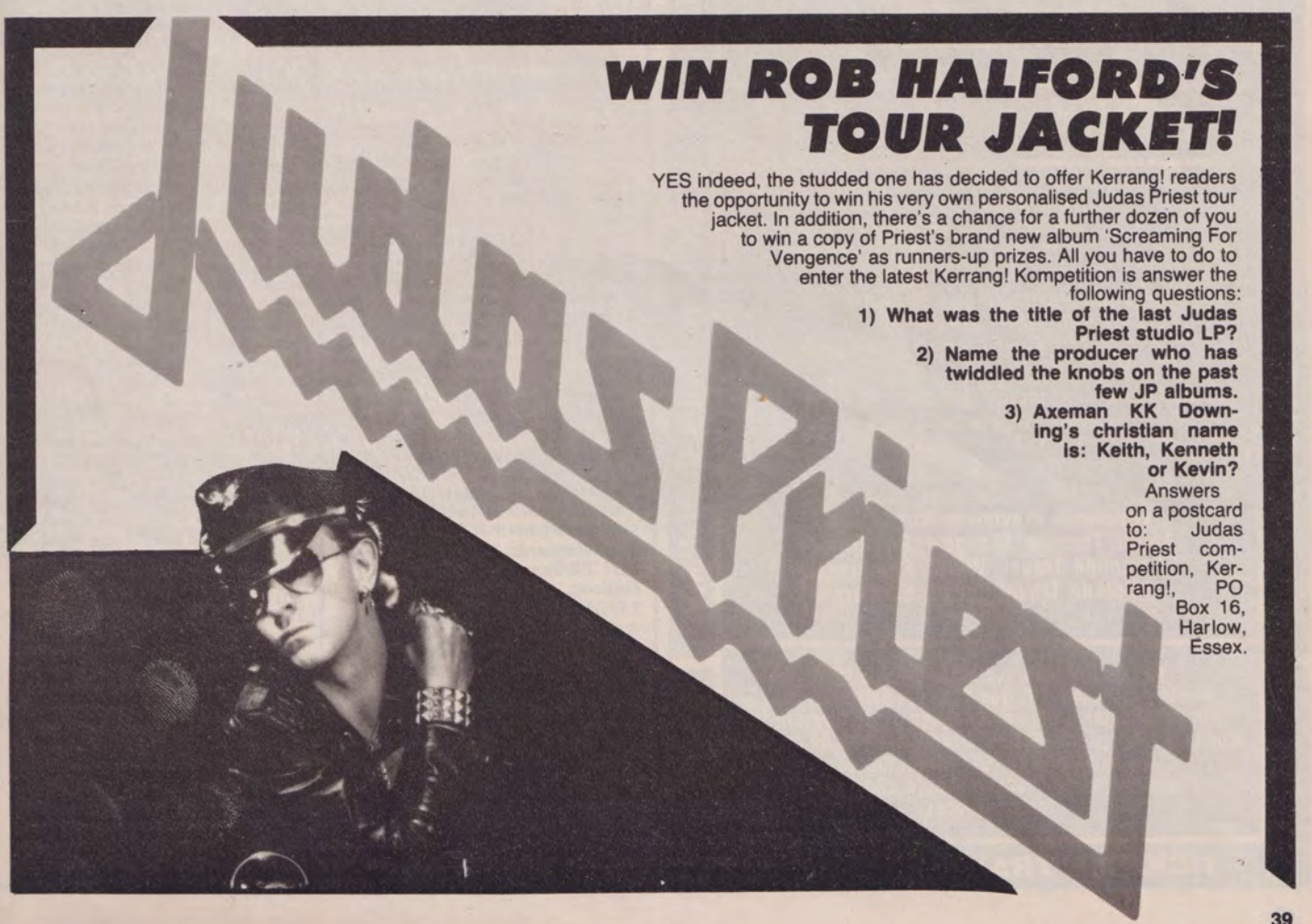
YES indeed, the studded one has decided to offer Kerrang! readers the opportunity to win his very own personalised Judas Priest tour jacket. In addition, there's a chance for a further dozen of you to win a copy of Priest's brand new album 'Screaming For Vengence' as runners-up prizes. All you have to do to enter the latest Kerrang! Kompetition is answer the following questions:

1) What was the title of the last Judas Priest studio LP?

2) Name the producer who has twiddled the knobs on the past few JP albums.

3) Axeman KK Downing's christian name is: Keith, Kenneth or Kevin?

Answers on a postcard to: Judas Priest competition, Kerrang!, PO Box 16, Harlow, Essex.



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Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

Tim . . .

. . . and Dale

WANTED FEMALE 'eadbangers 13+ into AC/DC, Maiden, etc. Photos appreciated, all letters answered.
Dale 'n' Tim, 28 Northfield, Bridgwater, Somerset.

17-YEAR-OLD American female interested in corresponding and tape trading with anyone that shares the same interests . . . Girlschool, Motorhead, Joan Jett, Tygers, Motley Crue, Saxon, etc. **Wendy Larson, 9509 116th Avenue NE, Kirkland WA 98033, USA.**

20-YEAR-OLD male wants to hear from females (18 up) into Purple, Rainbow (need I say more?) **Ken Golubski, 3447-N-Kostner Ave, Chicago, ILL 60641, USA**

FROM THE land down under 17-year-old Kiss freak wants to hear from all you Kiss freaks out there to swap Kiss stuff and information. Also into Van Halen, Zep, MSG, Alice Cooper and Queen. Write to: **Kevin Healey, 13 Kiora St, Laverton 3028, Victoria, Australia.**

ARRAAGG! MOTORHEAD bangers and Heavy Metal fans write and tell me about the HM scene in Britain. I will do the same. I'm into Motorhead, Raven, Sabbath, Maiden, Priest and Tygers. **Ricky Warden, 1600 Marshaldale, Arlington, Texas 76013, USA.**

INSANE FEMALE (16½) rock fan into the Scorpions, BOC, Styx, Zeppelin, Rush, Sabbath, UFO, Rainbow plus a lot more, is looking for crazy rock fans (especially guys) from anywhere. And you rockin' 16+ California guys, how about us getting together sometime? **Diva Venckus, 515 15th Street, Santa Monica, California, USA.**

MAIDEN FANS — Write to — **Ruud Beyaards, Hyacinthenlaan 23, 2121 TB Bennebroek (N-H), Holland.**

I WOULD like to trade records, tapes and videos as well as general correspondence. Male or female, worldwide, please write. **Ron Romigh, 604 Allen Avenue, Monaca, Pennsylvania, 15061, USA.**

I'M A 19-year-old Dane and a fan of heavy rock, especially Maiden, Scorpions, Saxon and Tygers. I would like to hear from both male and female headbangers. Hope to hear from you soon. **Torben Poulson, Finlandsuej 15, 9500 Hobro, Denmark.**

20-YEAR-OLD male metal merchant living in Canada, would like to correspond with anyone (male or female) from the UK or around the world on the metal scene in your area. I'm into Maiden, Leppard, Kiss, Girl, Priest, Van Halen and more. So get out those pens and write to: **Joe Defreitas, 56 Jerome Street, Toronto, Ontario M6P 1H7, Canada.**

DEDICATED MAIDEN fans please write to: **S. Prinzing, 963 N.E. Hazelfern PL, Portland, Oregon 97232, USA.**

MALE, 22, would like male or female penpals from America or Canada. My musical tastes are Canadian/American/British AOR, including Styx, Sage, Journey, Le Roux, Anvil, Y&T and Toronto as well as lesser-known bands. Send photo if possible. **Barrie Kirtley Jnr, 21 Hardwick Road, Sedgefield, Stockton-on-Tees, Cleveland.**

CALLING ALL rockers (preferably female), would any of you lot out there like to write to two 'intellectual' heavies up here in Blackpool? We're both 16 and into AC/DC, Motorhead, Ozzy, Gillan, and most others. **Sean and Nick, 76 Montpelier Ave, Bispham, Blackpool FY2 9EH.**

COULD THE two girls we met on the large gate near the top of West Ella Road write to us. You were asked to go to the Girlschool gig. We were on trials bikes, remember? **Lawrence, 38 Boothferry Road, Hessle, North Humberside.**

A LONELY male headbanger seeks girl headbanger for friendship in the Hertfordshire and London area. I'm 23 and have long hair and am into most HM/HR. So come on, all you girls aged 17-24, before I go mad. **Derrick Ozzy Brown, 21 The Green Way, Mill End, Rickmansworth, Herts.**

ALL YOU leather-clad bikers who are 16+ and own any size of bike, and are into Sabbath, Rush, Yes and any other HM, I'm 16 years old, a bike lover and would like to hear from all you males. **Carole Price, 10 Rousdon Grove, Great Barr, Birmingham B43 5HN.**

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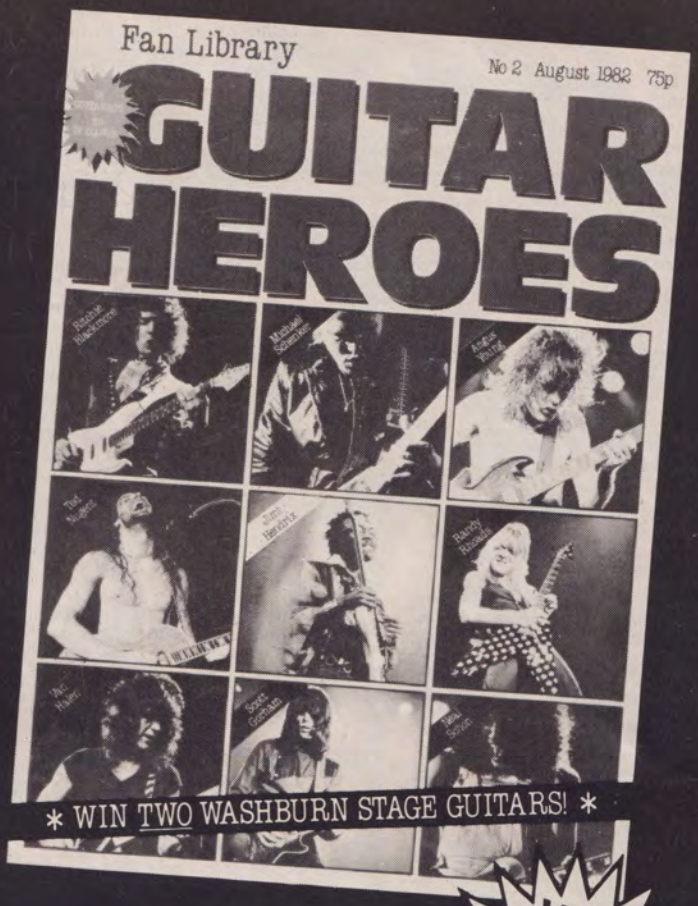

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KLASSIFIEDS

PENPALS

STATUS QUO freak, 16, wants female 15+, also likes Whitesnake, Foreigner, Blackfoot, Photo? Box No K38.

WANTED FEMALE 'Eadbangers 13+ into AC/DC, Maiden, etc. Photo appreciated. All letters answered. Dale 'n' Tim, 28 Northfield, Bridgwater, Somerset.

SYDNEY, N.S.W. Looking for male/female friends around 14 years. Am going to Sydney in August '82 so hurry please. Into Quo, Queen, Blackfoot, Saxon, David, 33 Coppice, Impington, Cambs CB4 4PP England.

20-YEAR-OLD, HM fan would like to meet male and female rock fans, between 17-22 for gigs, going to pubs, etc. Write now to John Murray, 57 Fairway Avenue, Kingsbury, London NW9 0EL.

GIRL, 20, seeks fellow christian headbanger to write/or gigs (S. London area). Into Quo, Who, Rush, Lizzy, Saxon, Zep, Rainbow etc. Box No K40.

GUY, MID-20s, shy and lonely seeks sincere girl. Strathclyde/Ayrshire area. Box No K35.

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GIRLSCHOOL —OFFICIAL Tour Souvenirs. Send S.A.E. to Girlschool, c/o Holy T-Shirts, 15 Great Western Rd, London W.9.

PERSONAL

JOHN (22) into Hendrix, Rush, seeks quiet female (17+) for concerts, theatre, pubs, in Tayside. Also seeks companions for Reading Festival. Box No K39.

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HEAVY ROCK HEAVY METAL send SAE for extensive catalogue to Rock Revelations, P.O. Box 151, Kingston, Surrey.

SPECIAL NOTICES

CRAIG LOVE you Wads Tracy.

ALISON, I love you, now and forever. ROL xxx

ANNE, HAPPY Anniversary piglet. Hope the next twelve months are as good as the last ! Love you loads and loads. Your hippy fossil William xx. P.S. pink George says boo!

MARK HAPPY Birthday. I love you. Jackie.

ALAN I Love you. Christine.

TUITION

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S2

CHEETAH

Sisters Lyndsay and Chrissie Hammond, who front the Australian rock band Cheetah, are caught here in relaxed mood — and a damn sight better looking than Angry Anderson they are too! The debut 'Rock'n'Roll Women' LP met with indifferent critical response upon its release a couple of months ago. One wonders whether these two lasses from 'down under' will show us what they're all about when they appear at this year's Reading Festival . . . we shall see.

PIC BY LONDON FEATURES INTERNATIONAL (LFI)

ROCK FEINSTEIN
(The Rods)

GUITAR HEROES

WHEN DID YOU BEGIN PLAYING GUITAR? I first started playing drums — I started on guitar 1966-'67.
WHY DID YOU START? The challenge of it!
FIRST TYPE OF GUITAR: Gibson ES330
MUSICAL TRAINING: I had trumpet lessons when I was seven, but as a guitarist I was self-taught.
EARLY INFLUENCES: Blackmore was a big influence . . . also Jeff Beck and Led Zeppelin.
FIRST PUBLIC PERFORMANCE: A high-school dance at the Courtland Youth Centre.
FIRST APPEARANCE ON RECORD: That was with Ronnie Dio and The Prophets.
RECORDING BANDS: Ronnie Dio and The Prophets. Elf and The Rods.
OTHER VINYL APPEARANCES: None that I can remember!
EQUIPMENT (LIVE): Marshall amplifiers with custom speakers. I've got a custom-built pre-amp and echo, and the main guitars I use are '58 Les Paul Junior and Gold Top — but they're all Gibsons.
STUDIO EQUIPMENT: I use the same gear in the studio as I do live — and I play just as loud!
MOST MEMORABLE SOLO ON RECORD: That one I did on 'Nothing Going On In The City' which was done in one take.
OTHER GUITARISTS YOU ADMIRE: I must mention Randy Rhoads because he was very good. I also like Edward Van Halen, Jeff Beck and Ritchie Blackmore.

PIC BY STEVE JOESTER

LETTERS

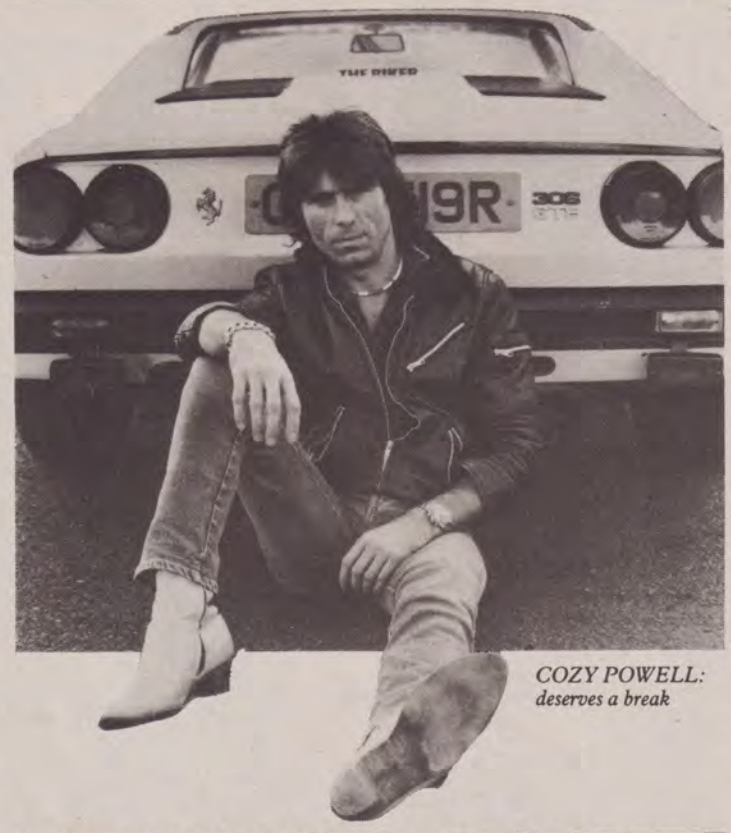
Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

'CHRISTIAN Rocker' ought to read more carefully. To quote Brian Johnson: "The big idea with us isn't satanic message, it's to get one line to rhyme with the f---ing next!" I am an AC/DC fan, a Christian and I go to church regularly.
Metal Nick, Northants.

DEAR 'CHRISTIAN Rocker' (?), As the church is such an oppressive institution and puts down individualism so that people have no time for anything except worship, ie contraception, abortion, divorce, etc, the phenomenon of a 'Christian Rocker' is somewhat suspect.

Bon Scott never wanted to rest in peace. He wanted to rule in Hell, not serve in Heaven. As long as Hell is full of people like Bon Scott, Jimi Hendrix, John Bonham, Janis Joplin, John Lennon, etc, I want to go there too!

Christianity was invented by the ancient ruling classes to bring the workers to heel. They wanted to prey on their pagan festivals of the flesh and make their superstitions revolve around the land owners. Unfortunately, some of the rich took it too seriously and started to believe it themselves. Their storybook of fairy tales became their Bible, and their 'Christianity' was born. The notion of Hell was invented to scare the poor into obeying the rich. this is what you believe it, and I think *you* are past help.
Iscariot (of Pagan — the band), 666 Satanic Drive, Down Below, Hell.



COZY POWELL: deserves a break

BRAKING POINT!

IN TOTAL agreement with Anthony Martin's letter about Tank, we attended the Witney Rock Gala in Oxford on Sunday, May 16th with Tank top of the bill. It was a fantastic day with great bands. A young band named Tranzzam were great, Spider were excellent and Truffle lived up to their reputation as good and heavy.

Tank were meant to apper at 9pm but they eventually appeared at 10pm to chants of "Come on, Tank, get on stage". The singer literally fell on to the stage as he was so drunk, as did the other guitarist. I felt really sorry for the drummer. Tank were crap: you could not hear the vocals, the sound was totally distorted and it's the kind of band that puts Heavy Metal into disgrace. Most kids paid their £4.50 to see Tank and they were totally disillusioned by their disgusting performance. There was no encore and by the end most of the crowd had gone.

I feel very sorry for Tank because some cruel sod along the way has told them that they are good whereas they are in fact the biggest showcase there has ever been for all that is bad in Heavy Metal.
Truffle/Spider and HM fan

FOR GOD'S sake give Cozy Powell a break! He's only human, you know, so just because he's got a few interests outside the music biz, such as cars and bikes, doesn't justify the title of 'bum'. People always seem to pick on him for his infidelity to groups — how about Michael Schenker — he's not exactly an angel, is he? Maybe he thought that MSG couldn't contain Cozy's ego in addition to his, or possibly Cozy realised that MSG was a dead loss and going the same way as Rainbow (God forbid!) since the departures of Barden and Raymond, deciding to have a well-deserved rest for a while.

Don't get me wrong, I used to be MSG's number one fan and I personally consider the original line-up of Schenker, Barden, Airey, Phillips and Foster to be the best. Now I'm afraid that Schenker may have caught the dreaded "Ritchie B. complaint", even if he is a bloody good guitarist.

Stop picking on our Coze and maybe *HE* will forgive us and return to give the real Cozy Powell fans another few years of pleasure.
N. E. Peace Leader.

RIGHT, you lot, I've had it up to here with people slagging off Cozy Powell! OK, so he left our great God Michael Schenker in the lurch when he left MSG but surely even you 'perfect people' sometimes feel that you need a break from it all! Or maybe you lot are so dense that you don't do anything to warrant a break.

Cozy is by far the best drummer in the music world (sorry, Mr Rich!). Once you crapheads have got as far as he has, then you will be in a position to criticise him; until then, go stick your head down the nearest drain!
RHYS, one of Michael Schenker's greatest fans.
P.S. Even without Cozy, MSG will still be the best group in the world.

I FEEL I must voice my opinion about a certain venue and its punters in the NW, where I went to see the best thing that's happened in England since sliced bread — namely Y&T.

The venue, Southport Floral Halls, was full of the biggest bunch of morons I've ever come across in my life. The band played an excellent set, surpassing anything or anyone that ever breathed and the audience at Southport couldn't even raise enough noise to bring them back on. I was absolutely disgusted — and so were all of my friends who had travelled 40 miles from Manchester to see Y&T, as were the crowd from Newcastle who had travelled even further. The Mancunians and Geordies down the front shouted and cheered themselves hoarse, but to no avail.

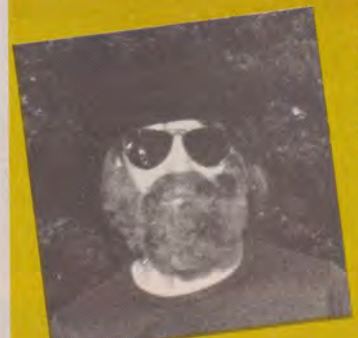
I had seen Y&T on previous nights in London and Liverpool, where they went down so well that they played two encores. MY boyfriend saw them in Newcastle where they played two encores. What do they do in Southport? Nothing, simply because the pathetic excuses for human beings didn't know good music when it was slapping them in the face and couldn't be bothered to get off their arses to appreciate one of the best ass-kickin' bands of all time.

The band were aware of us down the front who appreciated them and came out to talk to us after the show and promised us that next time Manchester will be on the tour roster, but not Southport.

One thing that left me absolutely speechless, was the way all the punters jumped up to an AC/DC record when it was realised that the world's finest band weren't coming back on. I even saw some of them disco dancing. Call yourselves rock fans? No chance, you're the most pathetic bunch of dross ever! You can stuff your Floral Halls up your arses — it might help you to disco dance a bit better!

I'll tell you something, though, if, no, *when* Y&T become the biggest band in the world, if I hear anyone from Southport claiming that they saw them at the Floral Halls "and knew they'd be big one day" I'll personally floor them one way or another.
Debra Brown, Manchester

LOOK-ALIKES LINE-UP



LEFT: In reply to the Gene Simmons/cat look-alike photographs, I enclose a photograph of a salty-lookin' dude impersonating Billy Gibbons from ZZ Top.
Smitt and Mick, Stoke-on-Trent.

RIGHT: I was reading the May issue of 'KERRANG!' when I came across a Gene Simmons lookalike. My fiancee took the enclosed photo of myself impersonating Gene one Hallow'een. Howday like it?
David Perrie, Fintry, Dundee, Scotland.

KERROSWORD! ANSWERS

ACROSS: 1 What's Gone Is Gone. 6 One. 8 Ted Nugent. 10 Pat. 12. Gates. 13. Deep Purple. 15 Gene. 16 Brian Robertson. 18 Free. 19 Mad. 21 Tree. 23 British. 24 Rapid Fire.
DOWN: 1 Warped. 2 Another Life. 3 On The Rebound. 4 Ian. 5 Over The Top. 7 E.F. 9. Taste. 11 Allied Force. 14 Phantom. 16 Benatar. 17 Theater. 20 Shaw. 22 ELP.

TO ALL Christian Headbanging persons, Congrats on your recent attempt to pummel us all into a peaceful and loving existence. And what better way than by bringing in your numero uno crowd-puller for a six-day nationwide tour, fitting in more open-air gigs at football grounds, etc, than the Rolling Stones and Queen put together. I'm certain that Joannes Paulus II, super pop(e) star (oops, sorry) raked in more on his merchandise than AC/DC have in the last couple of years.

What a sight it made, this latter-day Bible-thumper, resplendent in his Demis Roussos robes and his spandex skull cap, leading the screaming hordes of young Britons in chants and applause. His backing group were faultless as they drove the crowds wild with their catchy methods of rhythm. No pill-popping here either as the superstar met members of his official fan club, all wearing their Lewis leather habits and patched shawls as they sought his autograph, a photo for the scrapbook or just to touch him.

Souvenir hunters had palpitations when he attempted to lob his personal headgear to them from the door of his tour helicopter.

Unfortunate about that spot of bother with the support band, Ian Paisley And the Bible Shakers. Apparently they were miffed about the deal they were getting, taking second billing on their own patch and getting canned off as a result.

So what of plans for the future? Has J.P's tour given new heart to Ecclesiastical Rock, and will this lead to the New Wave Of British Christian Headbanging? Is the big boy of the Ecumenical movement to headlineDonington in 1983? Will the line-up for Reading include Bob Runcie And The C Of E Band? Is the Cardinal Hulme Group to play the Milton Keynes Bowl? God only knows!

Aidan Garbett, Doncaster.

IN REPLY to the question put to *Kerrang!* readers by the 'totally uneducated ignoramus' in issue 17. The Jimmy Page symbol is pronounced Zoso (as in Zo-So soup) and is in fact an Icelandic runes-symbol, the earliest of which date from the third century. They were also used in England in Anglo-Saxon times, scratched in wood, metal, stone and bone.

A Led Zeppelin smart arse in Essex.

HAIRAID!

I GET this feeling that Kerrang! is trying to do a number on Motley Crue. I think it's unfair and unnecessary to call Vince Neil's hair "limp, lifeless . . . flat". Actually, his hair looks pretty great just the way it is. Besides, isn't it really the music we're all concerned about? Granted, Vince Neil's appearance does enhance the spirit of Motley Crue, but he certainly doesn't have to overdo it to be appreciated. And it's not cheap publicity that Motley Crue happen to be reading Kerrang!, it's a compliment. Something is wrong that Kerrang! has withdrawn its support for Motley Crue and I think its readers should be told.

Kitt Kamrath, Arlington Heights, Illinois, USA.

JUST thought I'd send this pic of my wife. Doesn't she resemble the one and only Joan Jett?! Keep up with the good mag.
Craig Parkes, Oakham.

HERE'S a photo of myself after a particularly bad hangover. I think I look rather like Eric Carr! Keep on Rockin'.
Wayne Youngman, Tregunter Road, London SW10.

KLASSIK KUTS

Won't Get Fooled Again

We'll be fighting in the street
With our children at our feet,
And the morals that they worship will be gone
And the men who spurred us on
Sit in judgement of all wrong,
They decide and the shot-gun sings the song.

Chorus

I'll tip my hat to the new constitution,
Take a bow for the new revolution,
Smile and grin at the change all around,
Take up my guitar and play
Just like yesterday,
And I'll get on my knees and pray.

We don't get fooled again
Oh no

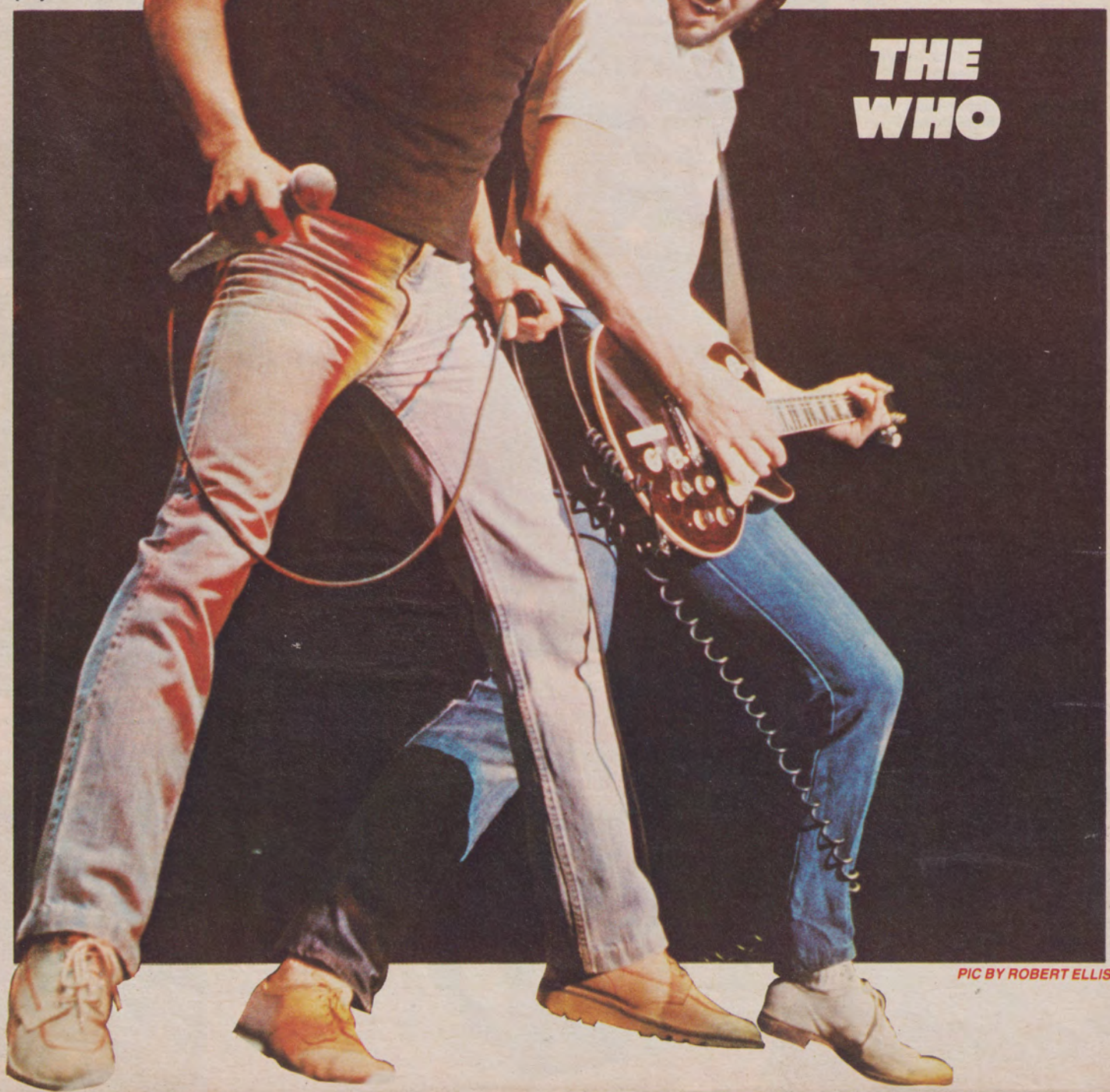
There's nothing in the streets
Looks any diff'rent to me
And the slogans are defaced by the by
And the parting on the left
Is now a parting on the right,
And the beards have all grown longer overnight.

Chorus

I'll move myself and my fam'ly aside
If we happen to be left half alive
I'll get all my papers and smile at the sky
Though I know that the hypnotised never lie.

Meet the new boss,
Same as the old boss.

(Words & music by Pete Townshend. © 1971 Fabulous Music Ltd)



PIC BY ROBERT ELLIS